

AWARDS  
SPECIAL ISSUE

DUDAMEL? TERFEL? DAMRAU? DISCOVER THE ARTIST

£4.50

# GRAMOPHONE

The world's best classical music magazine

MAGAZINE  
GRAMOPHONE

GRAMOPHONE  
533 X9 CM BM 8

AWARDS ISSUE 2009

# AWARDS 2009

## THE RECORDINGS OF THE YEAR

SELECTED BY THE WORLD'S  
LEADING CRITICS

- ★ Recording of the Year
- ★ Editor's Choice
- ★ Orchestral
- ★ Opera
- ★ Concerto
- ★ Choral
- ★ Chamber
- ★ DVD
- ★ Young Artist
- ★ Lifetime Achievement ... and more



150+ DISCS  
REVIEWED

MORE THAN ANY  
OTHER CLASSICAL  
MUSIC MAGAZINE  
CD • DVD • BOOKS  
DOWNLOADS

## MY MUSIC – STING

The rock icon reveals the classical  
composers that fuel his own work

## LANG LANG

The superstar pianist collaborates  
for his first chamber music recording

## NICOLA BENEDETTI

How the wisdom of Wynton Marsalis  
has changed the violinist's life

## THE GRAMOPHONE COLLECTION

Geoffrey Norris finds the greatest recording  
of Rachmaninov's The Bells



9 770017310126

310126

haymarket

UK £4.50

www.gramophone.net

# CONGRATULATIONS FROM ALL AT WARNER RECEIVING THE CLASSIC FM GRAMOPHON



2564 63779-2

**Beethoven  
Complete Harnoncourt  
Recordings  
14CD**

Chamber Orchestra of Europe  
Nikolaus Harnoncourt



0927 49768-2

**Beethoven  
Symphonies 1-9  
5CD**

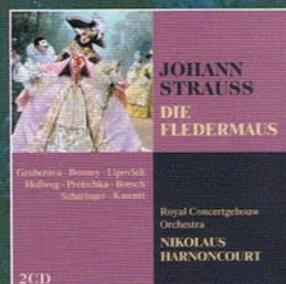
Chamber Orchestra of Europe  
Nikolaus Harnoncourt



2564 64346-2

**Haydn  
Armida  
2CD**

Bartoli / Petibon / Prégardien  
Concentus musicus Wien  
Nikolaus Harnoncourt



2564 69125-6

**J. Strauss  
Die Fledermaus  
2CD**

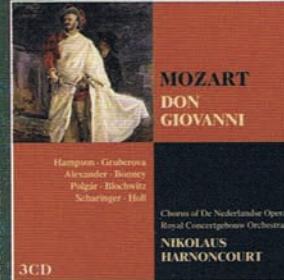
Gruberova / Bonney / Lipovsek  
Royal Concertgebouw Orchestra  
Nikolaus Harnoncourt



2564 69125-0

**J. Strauss  
Der Zigeunerbaron  
2CD**

Holzmair / Flimm  
Wiener Symphoniker  
Nikolaus Harnoncourt



2564 69125-9

**Mozart  
Don Giovanni  
3CD**

Hampson / Gruberova  
Alexander / Bonney  
Royal Concertgebouw Orchestra  
Nikolaus Harnoncourt



2564 68829-8

**Mozart  
Le Nozze Di Figaro  
3CD**

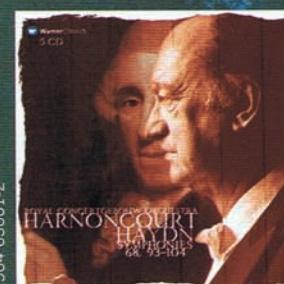
Hampson / Margiono  
Bonney / Scharinger  
Royal Concertgebouw Orchestra  
Nikolaus Harnoncourt



2564 68830-3

**Mozart  
Cosi Fan Tutte  
3CD**

Margiono / Ziegler  
Cachemaille / Hampson  
Royal Concertgebouw Orchestra  
Nikolaus Harnoncourt



2564 63061-2

**Haydn  
Symphonies 68 & 93-104  
5CD**

Royal Concertgebouw Orchestra  
Nikolaus Harnoncourt



2564 69452-5

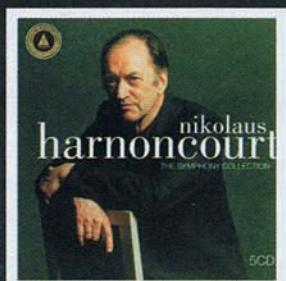
**Mozart  
Symphonies 38 'Prague' & 39  
5CD**

Royal Concertgebouw Orchestra  
Nikolaus Harnoncourt



For full details of these and many other superb Nikolaus Harnoncourt recordings

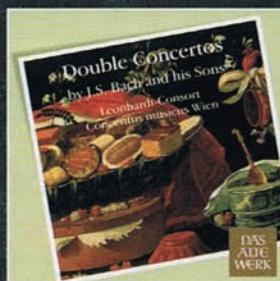
# USIC UK TO NIKOLAUS HARNONCOURT ON WARD 2009 FOR LIFETIME ACHIEVEMENT



2564 69004-9

## Nikolaus Harnoncourt The Symphony Collection 5CD

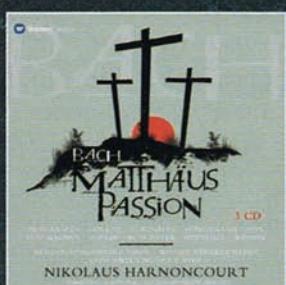
Haydn / Beethoven / Mozart  
Schumann / Brahms & more  
Berliner Philharmoniker  
Chamber Orchestra of Europe  
Royal Concertgebouw Orchestra  
Wiener Philharmoniker



2564 69465-1

## Double Concertos by JS Bach and his Sons

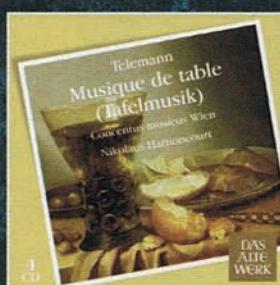
Leonhardt-Consort  
Concentus musicus Wien  
Gustav Leonhardt  
Nikolaus Harnoncourt



2564 64347-2

## JS Bach St. Matthew Passion 3CD

Concentus musicus Wien  
Nikolaus Harnoncourt



2564 68704-1

## Telemann Musique de table 4CD

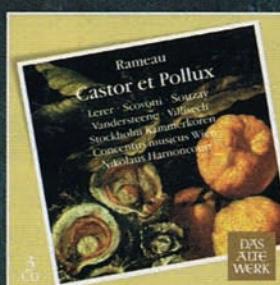
Concentus musicus Wien  
Nikolaus Harnoncourt



2564 69644-4

## JS Bach Johannes Passion 2CD

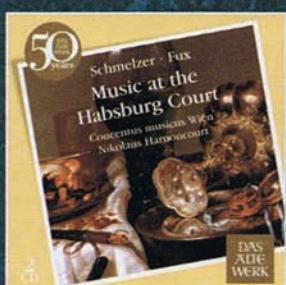
Equiluz / van Egmond  
Villisech / van t'Hoff  
Concentus musicus Wien  
Nikolaus Harnoncourt



2564 69730-8

## Rameau Castor et Pollux 3CD

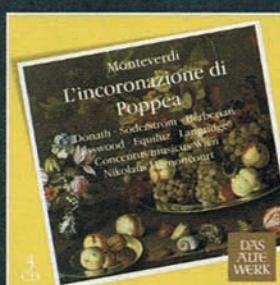
Scovotti / Lerer  
Souzay / Villisech  
Stockholm Kammarkören  
Concentus musicus Wien  
Nikolaus Harnoncourt



2564 69852-4

## Schmelzer / Fux Music at the Habsburg Court 2CD

Concentus musicus Wien  
Nikolaus Harnoncourt



2564 69261-1

## Monteverdi L'Incoronazione di Poppea 3CD

Donath / Berberian / Esswood  
Equiluz / Langridge  
Concentus musicus Wien  
Nikolaus Harnoncourt



2564 69854-0

## JS Bach Weinachtsoratorium 2CD

Concentus musicus Wien  
Nikolaus Harnoncourt



2564 69943-7

## JS Bach The Sacred Cantatas 60CD

Leonhardt-Consort  
Concentus musicus Wien  
Gustav Leonhardt  
Nikolaus Harnoncourt

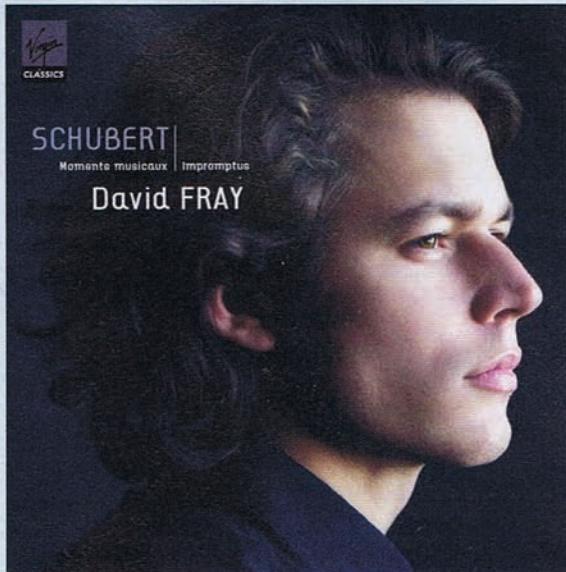
Commemorating his 80th birthday year, go to [www.warnerclassicsandjazz.com](http://www.warnerclassicsandjazz.com)



# October highlights from EMI and Virgin Classics



## SPOTLIGHT



### Schubert Impromptus

#### ■ David Fray

Following the release of his Bach concertos disc - a bestseller in France and Germany - the exciting French pianist David Fray continues to demonstrate his affinity with Austro-German repertoire as he turns to music of the early Romantic era for his third album with Virgin Classics; a programme of Schubert's six *Moments Musicaux* D780, the four *Impromptus* D899 and the *Allegretto in C minor* D915. Don't miss David Fray performing Schubert in recital at the Wigmore Hall on 14 December, and broadcast live on BBC Radio 3. [www.frayschubert.com](http://www.frayschubert.com)

*"Fray is a rising star of the new classical celebocracy, with his saturnine looks, his wild, romantic hair and his young actress wife all contributing to his profile. But his reputation is founded on talent"* *The Independent, November 2008*

## ALSO NEW THIS MONTH

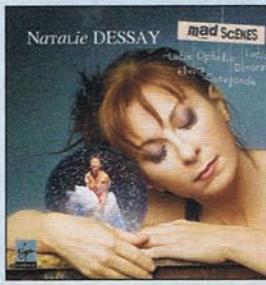
#### ■ Ingrid Fliter



Ingrid Fliter, described by Gramophone as "clearly born for Chopin," has recorded the complete waltzes in time for the composer's 200th birthday. Don't

miss Ingrid Fliter live at the Wigmore Hall, London on 16 December. [www.ingridfliter.com](http://www.ingridfliter.com)

#### ■ Natalie Dessay



Featuring scenes by Donizetti, Bellini, Thomas, Bernstein and Meyerbeer.

A collection of the greatest 'mad scenes' in opera by Natalie Dessay; recognised as one of the world's greatest operatic character actresses.

#### ■ Renaud Capuçon



Renaud Capuçon presents two contrasting concertos, both performed with the Rotterdam Philharmonic and Yannick Nézet-Séguin: the Beethoven concerto and the feast of Hollywood-inspired romanticism by Korngold.

#### ■ Max-Emanuel Cencic



Max-Emanuel Cencic returns to the core countertenor repertoire with a programme of Handel arias including two of the composer's 'greatest hits,'

*Sopio notte* from *Ariodante* and *Cara speme* from *Giulio Cesare*. [www.cencic.net](http://www.cencic.net)

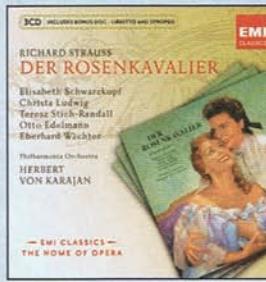
#### ■ Les Arts Florissants



the label. LAF perform a series of concerts at the Barbican between 10 October and 26 November.

Virgin Classics salutes the 30th anniversary of Les Arts Florissants with highlights from their extensive multi-award-winning discography for

#### ■ EMI – The Home of Opera



This great new series debuts with 20 titles including Callas in *Norma*, *Carmen*, *La traviata* and *Tosca*, Schwarzkopf in *Così fan tutte* and Klemperer conducting *Die Zauberflöte*. [www.emiopera.com](http://www.emiopera.com)

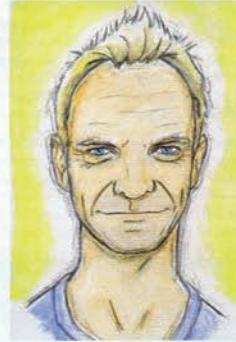
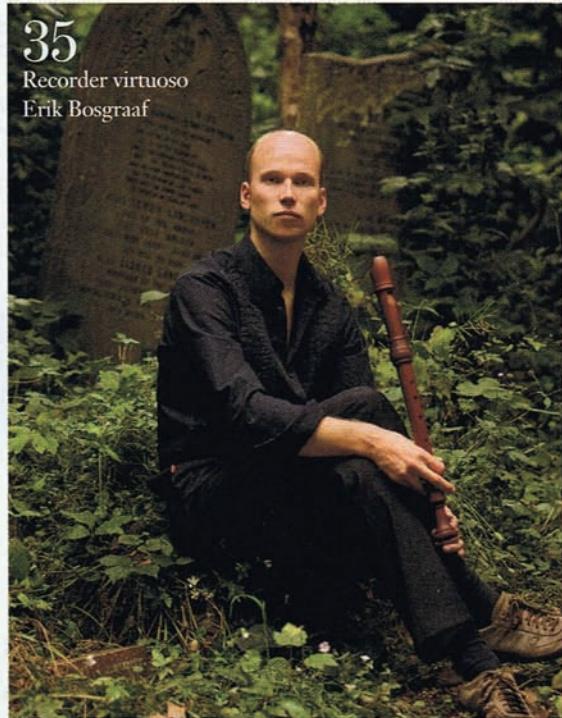
Visit us online for new release information, catalogue search, music and video, podcasts, concert listings, artist features and more!

[www.emiclassics.co.uk](http://www.emiclassics.co.uk)

[www.youtube.com/emiclassics](http://www.youtube.com/emiclassics)

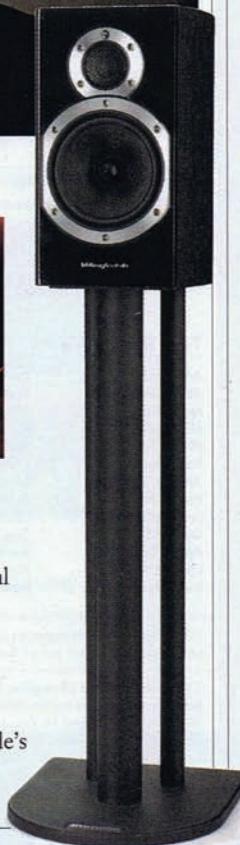
[www.facebook.com/emivirginclassics](http://www.facebook.com/emivirginclassics)

<b>LETTERS</b>	<b>8</b>	<b>REVIEWS</b>	
Meeting Hildegard Behrens		<b>ORCHESTRAL</b>	<b>74</b>
<b>EDITOR'S CHOICE</b>	<b>12</b>	Philippe Herreweghe's Beethoven honours the composer's wishes; Czech cello concertos from Jiří Bárta	
The best new recordings of the month		<b>CHAMBER</b>	<b>88</b>
<b>SOUNDBITES</b>		Angela East is freely expressive in a memorable Baroque recital	
<b>FOR THE RECORD</b>	<b>14</b>	<b>INSTRUMENTAL</b>	<b>94</b>
Riccardo Muti to lead Rome Opera; Early Scottish music discovered		Tabea Zimmermann's lovely tone makes light work of rare Reger viola suites	
<b>MY TOP 10</b>	<b>18</b>	<b>INSTRUMENTAL ROUND-UP</b>	<b>101</b>
Contemporaries of the great Mr Handel		Bellucci and Biret's Beethoven projects go head to head	
<b>INTERVIEW</b>	<b>19</b>	<b>VOCAL</b>	<b>102</b>
Pianist Lang Lang sets aside solo virtuosics to record his first chamber disc		Northern Sinfonia's Britten premiere recordings; Icelandic choral magic	
<b>DIARY</b>	<b>21</b>	<b>OPERA</b>	<b>114</b>
Classical music and jazz can be perfect partners, says pianist Jacques Loussier		Fleming and Kaufmann triumph in accomplished recitals	
<b>PHILIP KENNICOTT</b>	<b>23</b>	<b>DVD</b>	<b>120</b>
Mark Twain's famous Wagner quip isn't as flippant as it sounds		<i>A Saint François</i> to convert the uninitiated	
<b>SIMON CALLOW</b>	<b>24</b>	<b>REPLAY</b>	<b>122</b>
Paying tribute to Leopold Stokowski and 30 years of the Stokowski Society		Monteux and Mengelberg radio broadcasts rediscovered	
<b>THAT STRAIN AGAIN</b>	<b>26</b>	<b>BOOKS</b>	<b>127</b>
A north London district unites rock and classical music in complete harmony		What makes a natural musician?	
<b>THE GRAMOPHONE DEBATE</b>	<b>28</b>	<b>SOUNDWAVES</b>	
Are opera and musicals all that different?		<b>TUNE SURFING</b>	<b>128</b>
<b>ENCOUNTERS</b>	<b>32</b>	Peer-to-peer music streaming and the New York Phil's Mahler cycle	
Jazz trumpeter Wynton Marsalis helped Nicola Benedetti to love her art		<b>MUSICAL JOURNEYS</b>	
<b>USA</b> (North American edition only)	<b>A1</b>	<b>SEEN AND HEARD</b>	<b>131</b>
Not even a broken leg could keep Joyce DiDonato from the stage		Norway's extraordinary new opera house	
<b>ONE TO WATCH</b>	<b>35</b>	<b>LIVE MUSIC</b>	<b>135</b>
Dutch recorder-player Erik Bosgraaf		Wigmore Hall celebrates Langridge's 70th	
<b>FEATURES</b>		<b>HIGH-FIDELITY</b>	
<b>GRAMOPHONE AWARDS 2009</b>	<b>37</b>	<b>AUDIO AND VISUAL</b>	<b>136</b>
It's time again to honour the outstanding recording achievements of the past year. <i>Gramophone</i> announces the winners of the world's most prestigious classical awards		FM radio faces an uncertain future	
<b>THE COLLECTION</b>	<b>66</b>	<b>FINALE</b>	
Rachmaninov's <i>The Bells</i> is both nationalistic treatise and bleak warning		<b>MY MUSIC</b>	<b>154</b>
		Award-winning singer-songwriter Sting	
<b>SUBSCRIPTIONS</b>	<b>30</b>	<b>CLASSIFIEDS</b>	<b>144</b>
<b>NEW RELEASES</b>	<b>149</b>	<b>NEW RELEASES</b>	<b>149</b>
<b>REVIEWS INDEX</b>	<b>152</b>		



**154**  
Sting on his classical choices

**142**  
Wharfedale's bargain Diamond



# GRAMOPHONE

Teddington Studios, Broom Road, Teddington, Middlesex TW11 9BE, United Kingdom  
e-mail [gramophone@haymarket.com](mailto:gramophone@haymarket.com) website [www.gramophone.net](http://www.gramophone.net)

## EDITORIAL

Phone 020 8267 5136 Fax 020 8267 5844  
e-mail [gramophone@haymarket.com](mailto:gramophone@haymarket.com)

### EDITOR

James Inverne

### DEPUTY EDITOR

Martin Cullingford / 020 8267 5044

### REVIEWS EDITOR

James McCarthy / 020 8267 5125

### PRODUCTION EDITOR

Antony Craig / 020 8267 5874

### STAFF WRITER

Charlotte Smith / 020 8267 5155

### SUB-EDITOR

David Threasher / 020 8267 5135

### EDITORIAL ASSISTANT

Hayden Jones / 020 8267 5928

### AUDIO EDITOR

Andrew Everard / 020 8267 5029

### ART EDITOR

Charlotte Chandler / 020 8267 5091

### PICTURE EDITOR

Sunita Sharma-Gibson / 020 8267 5861

### EDITORIAL AND PUBLISHING CO-ORDINATOR

Sue McWilliams / 020 8267 5136

### GRAMOPHONE SECRETARY

Libby McPhee / 020 8267 5136

## ADVERTISING

Phone 020 8267 5060 Fax 020 8267 5866  
e-mail [ashley.murison@haymarket.com](mailto:ashley.murison@haymarket.com)

### SALES MANAGER

Ashley Murison / 020 8267 5853

### DISPLAY SALES EXECUTIVE

Melissa Guler / 020 8267 5130

### DISPLAY SALES EXECUTIVE

Esther Zuke / 020 8267 5199

### CLASSIFIED SALES EXECUTIVE

Peter Jones / 020 8267 5016

### ONLINE SALES EXECUTIVE

Adam Fennell / 020 8267 5101

### SENIOR PRODUCTION CONTROLLER

Suzanne Philbin / 020 8267 5909

## SUBSCRIPTIONS AND BACK ISSUES

08456 777823 (UK only)

+44 (0)1795 592980 (overseas)

[gramophone@servicehelpline.co.uk](mailto:gramophone@servicehelpline.co.uk)

US & Canada 1-866-918-1446

[haymarket@imsnews.com](mailto:haymarket@imsnews.com)

## THE REVIEWERS

Andrew Achenbach	David Fanning	Ivan Moody	Edward Seckerson
John Allison	Andrew Farach-Colton	Bryce Morrison	Pwyll ap Siôn
Nalen Anthoni	Iain Fenlon	Jeremy Nicholas	Harriet Smith
Mike Ashman	Fabric Fitch	Christopher Nickol	Ken Smith
Philip Clark	Jonathan	Geoffrey Norris	John Steane
Rob Cowan*	Freeman-Attwood	Patrick O'Connor	David Threasher
Jeremy Dibble	Edward Greenfield	Richard Osborne	David Vickers
Peter Dickinson	David Gutman	Stephen Plastow	John Warrack
Jed Distler	Lindsay Kemp	Peter Quantrell	Richard Whitehouse
Duncan Druce	Tess Knighton	Guy Richards	Arnold Whittall
Adrian Edwards	Andrew Lamb	Malcolm Riley	Richard Wigmore
Richard Fairman	Richard Lawrence	Marc Rochester	William Yeoman
David Fallows	Ivan March	Julie Anne Sadie	* Contributing editor

While we will endeavour to help with telephone or written enquiries, time pressures within a busy editorial office mean that we may not be able to respond as promptly as we would wish.

The Awards issue of *Gramophone* is on sale from October 3 (UK); the November issue will be on sale from October 29 (UK). Every effort has been made to ensure the accuracy of statements in this magazine but we cannot accept responsibility for errors or omissions, or for matters arising from clerical or printers' errors, or an advertiser not completing his contract. Letters to the Editor requiring a personal reply should be accompanied by a stamped addressed envelope. We have made every effort to secure permission to use copyright material. Where material has been used inadvertently or we have been unable to trace the copyright owner, acknowledgement will be made in a future issue. Printed in England by Wyndham Heron, ISSN 0017-310X. © 2009 **haymarket consumer**. All rights reserved.

North American edition: *Gramophone* (USPS 881080) is published 13 times a year by Haymarket Magazines Ltd, c/o Mercury International Ltd of 365 Blair Road, Avenel, New Jersey 07001. For North American subscription rates please contact: Tel: 1-866-918-1446, Email: [haymarket@imsnews.com](mailto:haymarket@imsnews.com). Periodicals paid at Rahway, NJ. Postmaster please send address correction changes to *Gramophone*, c/o Mercury International at above address.

## PUBLISHING

Phone 020 8267 5136 Fax 020 8267 5844

### PUBLISHER

Simon Temlett / 020 8267 5057

[simon.temlett@haymarket.com](mailto:simon.temlett@haymarket.com)

### EDITOR-IN-CHIEF

James Jolly

### BRAND MANAGER

Rachael Butler / 020 8267 5182

### LICENSING DIRECTOR

Tim Bulley / 020 8267 5078

[tim.bulley@haymarket.com](mailto:tim.bulley@haymarket.com)

### GROUP PRODUCTION MANAGER

Jane Emmas / 020 8267 5831

### SENIOR DIRECT MARKETING EXECUTIVE

Lucy Harmer / [lucy.harmer@haymarket.com](mailto:lucy.harmer@haymarket.com)

Gramophone is published by  
haymarket consumer, Teddington Studios,  
Broom Road, Teddington TW11 9BE, UK.

### DESIGN DIRECTOR

Paul Harpin

### EDITORIAL DIRECTOR

Mel Nichols

### SALES DIRECTOR

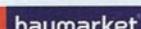
David Prasher

### STRATEGY & PLANNING DIRECTOR

Bob McDowell

### CHAIRMAN & MANAGING DIRECTOR

Kevin Costello



Haymarket is certified by BSI to  
environmental standard ISO14001



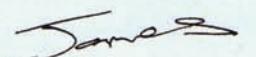
## Celebration

At about this time every year, I quietly wonder to myself whether, were I the sole judge, the *Classic FM Gramophone* Awards would look the same. But, you'll be pleased to hear, I'm not the sole judge, nor even one of the judges (except on the Record of the Year jury and of course I have the pleasure of bestowing the Editor's Choice award). Which means that I have just as much fun as you do waiting for the results to come in and then rushing back to re-listen to some of the recordings I might perhaps have underestimated at the time, or simply to enjoy them again.

Yet again, it is a delight to say that this has been an amazing year for recordings. Perhaps an even stronger year than I noted in our last Awards issue (and that yielded a pretty dazzling array of discs). Survey the front-runners I had in mind for the Editor's Choice gong – Mariss Jansons and the Concertgebouw in world-beating form for Strauss's *Alpine Symphony*, Sir Mark Elder and the Hallé in *The Dream of Gerontius*, both Angela Gheorghiu in *Madama Butterfly* and Anna Netrebko (and the wondrous Elīna Garanča) in *I Montecchi e i Capuleti*. Excellence wherever one turns.

So, if the *Gramophone* Awards are a taking of the classical music world's temperature, the patient is, artistically speaking, in rude health. As for this year's ceremony, which at the time of writing has yet to take place, can anything equal last year's highlights – which included several vintage musical comedy sketches on our big screen (I'm not sure I'll ever view Dame Sarah Walker in quite the same way again!), a wonderfully endearing speech from Artist of the Year Hilary Hahn and a priceless expression on the face of Paul Lewis on hearing he'd bagged Recording of the Year? This last, you will remember, was happily caught for posterity by our photographer and featured in last year's November issue (now of course viewable at [www.gramophone.net](http://www.gramophone.net) for the delight of the pianist's fans, friends and family).

Well, this year's ceremony promises some special delights – more on those next issue – but the real and abiding magic is in the winning recordings themselves. Turn to page 37 to discover the winners and chase down those discs. You won't be disappointed. And if you are, there are dozens of runners-up to hear as well. As for me, as for whether my winners would all look the same, that's my game. Do you agree with them all yourself? That's yours.

  
james.inverne@haymarket.com

## CONTRIBUTORS



French pianist and artistic director of the Aldeburgh Festival **PIERRE-LAURENT AIMARD** has recorded to great critical acclaim with our Lifetime Achievement Award winner: he pays tribute on page 42.



Pianist and composer **JACQUES LOUSSIER**, celebrating his 75th birthday, reflects on his pioneering work in transcending the boundaries imposed by musical genre – and talks about the thrill of the Tour de France – in the *Gramophone* diary.



A busy month for *Gramophone* critic **DAVID VICKERS** saw our Handel expert celebrate 10 lesser-known contemporaries of the anniversary composer in the Top 10 and enjoy a *Terradellas* double-bill in the reviews section.

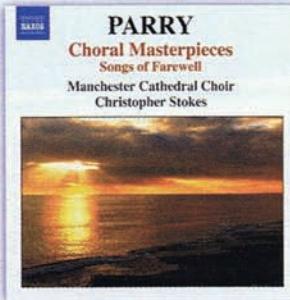




# Naxos Highlights

New Releases July to September • 2009

8.572104

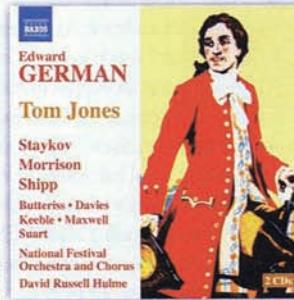


## PARRY Choral Masterpieces

"Manchester Cathedral Choir... will get the juices of any choral singer flowing."

*Daily Telegraph*

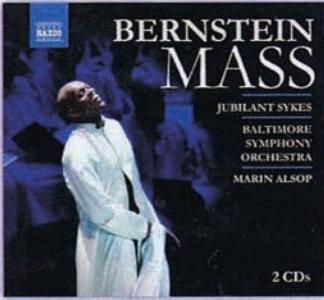
8.660270-71



## GERMAN Tom Jones

WORLD PREMIÈRE  
COMPLETE RECORDING

8.559622-23

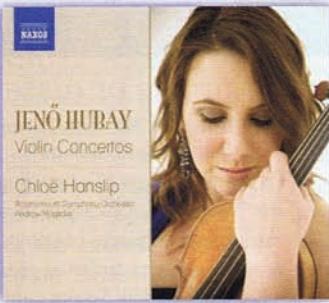


## BERNSTEIN Mass

"This Naxos issue is a virtual triumph from beginning to end.... In terms of technical achievement it trumps all...the engineering is superb."

*BBC Music Magazine*

8.572078



## HUBAY Violin Concertos

"A remarkably gifted young violinist... with Hanslip the sheer joy of music-making comes through in every bar."

*American Record Guide*

8.570240

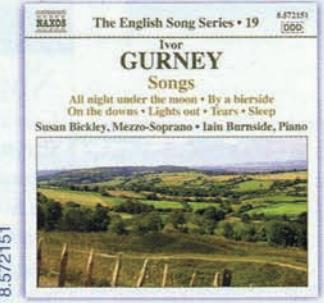


## ZEMLINSKY The Mermaid

"The orchestra's rich inner warmth evokes the sound of the Vienna Philharmonic... [Judd's] feel for the composer's aesthetic of beauty is acute."

*Classic FM Magazine*

8.572151



## GURNEY Songs

"Susan Bickley's sensitivity and vocal allure confirm her as among the finest mezzos of her generation."

*Classical Source*

8.572025



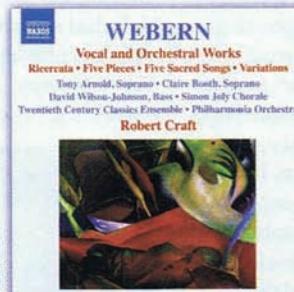
## MARTINU

### Piano Music • 7

"As evocative of its composer as it is easy on the ear... Koukl is a most persuasive advocate."

*The Financial Times*

8.557531



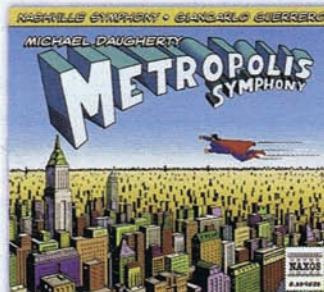
## WEBERN

### Vocal and Orchestral Works

"Performed with great clarity and ardour in a thrilling, warm recording...Essential listening."

*The Times*

8.559635



## DAUGHERTY Metropolis Symphony

"Metropolis Symphony is a Symphonie Fantastique for our times"

*The Times*

# Letterers

## Letter of the month

### Remembering Behrens

I first heard Hildegard Behrens in a *Ring* cycle at the Bayerische Staatsoper in 1991. The next day, in Vienna, I was walking in the Stephansplatz when I passed a lady, stopped in my tracks, backed up and looked at her right in the face. She nodded affirmatively with a gleam in her eyes. I introduced myself and we just stood there talking about opera and some of our mutual experiences for around half an hour. As I knew her birthday, I told her that I was born 11 days after her. She discussed being an Aquarian and my being on the cusp of Pisces. In 1993 I heard *Elektra* in Houston with Behrens in the title-part. After the performance I waited backstage at the end of the line of Miss Behrens's admirers. When they all cleared away, I was standing silently in the doorway. She looked at me intently, came close and moved her hand slowly in front of and around my head and said, "I am seeing water around you. The Fish." I was stunned and still said nothing. She said, "It was in Vienna on a cold day. You had on a grey coat and we talked about music in the Stephansplatz."

George S Weaver  
Tallulah, LA, USA

Hildegard Behrens:  
fine memory



WIN  
£50  
VOUCHERS

[www.prestoclassical.co.uk](http://www.prestoclassical.co.uk) is a website which speaks your language, "underpinned by an evident love of music and the world of recordings"

(Gramophone). No other site selling classical CDs and DVDs is arranged in such a logical and accessible format, where you can easily find lists of composers' works, compare different options, view recommendations and read reviews. We firmly believe that you will find it one of the most user-friendly classical music sites on the internet.

#### The letter of the month

will receive £50 of Presto Classical gift vouchers  
[www.prestoclassical.co.uk](http://www.prestoclassical.co.uk)

**PRESTO**  
**CLASSICAL**

### Not on the beach

Geraint Lewis, reviewing the attractive *New Aldeburgh Anthology* (September, page 105), repeats the five-year-old clanger that only "cloth-eared golf players" object to Maggi Hambling's *Scallop*. At a town meeting soon after it was erected, 258 Aldeburgh residents called for it to be re-positioned (planning permission had originally been sought for a site within the town); only six voted to leave it on the North Beach. Very few contest the intrinsic beauty of the shell, whatever one may feel concerning the appropriateness of its quotation from the opera which refers to the despairing voices of apprentice boys whom Grimes has allowed to die while under his supervision. I should add that I was originally a supporter of the plan for Maggi Hambling to create a sculpture in memory of Britten. My objection, and that of many who live here, is to the placing of anything man-made on a beautiful stretch of beach which is designated as an outstanding site of natural beauty and scientific interest. The fact that the scallop is not mentioned in the *Anthology* suggests that its editors are of the same opinion.

Humphrey Burton  
Aldeburgh, UK

### Singing on pitch

Following on from the article "Playing on pitch" (September, page 26), the booklet-notes to CHAN8997 state that Holst's setting of Psalm 148 (included on the disc) was first performed "in an open air performance at St James's Park Football Ground, Newcastle-upon-Tyne" (in 1920). However, beyond that statement, no further information is given and I have often wondered what the occasion was which led to that first performance. After all, and so far as I am aware, Holst had no particular connection with the north east of England.

Clifford Ocomore  
Crawley, UK

### In praise of dissent

Jeremy Nicholas's Top 10 "Wayward critical assaults" (September, page 17), detailing the "mistakes" of critics in their assessments of pieces or composers now generally regarded as great, is wholly misguided. So the opinions of these men do not agree with the modern-day canon – this individuality should be celebrated, not lampooned or stifled. How dull, indeed tragic, it would be if all critics, and all listeners of music, agreed about it! Dissent has now become so bold a thing as to be worthy of praise and when those who dare to disagree with the majority opinion are sneered

#### A Holst first at St James's Park



#### WRITE TO US AT

Gramophone  
Teddington Studios  
Broom Road  
Teddington  
Middlesex TW11 9BE, UK

Fax +44 (0)20 8267 5844  
e-mail  
[gramophone@haymarket.com](mailto:gramophone@haymarket.com)

Gramophone reserves the right to edit all letters for publication

at such a fashion, it is a sad day indeed.

James Potter  
Oxford, UK

## Super surround

May I offer words of both thanks and encouragement to Sony Music for the recent issue of newly-recorded SACDs of major orchestral repertoire? First came David Zinman's wonderful series of Mahler symphonies from Zurich. Then the splendid *Don Quixote* and *Heldenleben* from Fabio Luisi and the Dresden Staatskapelle. Most recently a veritable Bruckner deluge: the Fourth from Kent Nagano, the Seventh from Paavo Järvi and the Ninth from Luisi. All are significant performances, but it is the emulation of the recording venue in one's listening room that sets these issues apart. While the smaller labels continue to provide most of the new SACDs, it is gratifying to see one of the "majors" re-entering the field. More please! Now if EMI, Universal and Naxos would do likewise. And I do hope that reissues from these labels of historical multichannel recordings à la Pentatone RQR will occur. Imagine Martinon's superb Debussy and Ravel or the many gems from Ormandy, Bernstein and Monteux that could be ours in the rich ambience of multichannel sound. And with three recent recordings of Bernstein's *Mass*, we really should have the composer's version in its four-channel incarnation. If the owners of such material aren't able to issue them, perhaps Pentatone or Testament could find a way to accomplish it.

Radley M Smith  
Ann Arbor, MI, USA



Zinman: Mahler all around

## Grétry appreciated

Few of us who hold Sir Thomas Beecham in high esteem, and who have come to know Grétry's *opéra-comique* *Zémire et Azor* through his imitable direction of its ballet music (EMI), will have realised that there is in existence a recording of him conducting the work in its entirety. Several years ago I had the good fortune to hear a tape of the Bath Festival performance given by Beecham on May 16, 1955, and broadcast at the time by the BBC. The carefully chosen all-French cast included Huguette Boulangerot as Zémire, Michel Sénéchal as Azor, Michel Lefort as Sander, Michel Hamel as Ali, and Arda Mandikian and Claire Duchesneau as Zémire's sisters. The Bournemouth Symphony Orchestra was in the pit.

There were a couple of short gaps on the tape but the sound was quite acceptable, and the performance itself distinguished by fine singing and by conducting as inspired as one would have expected. Soon after hearing the tape, I mentioned it to someone very closely acquainted with Beecham's recorded legacy, who stated that he himself possessed a complete copy. Apart from bringing the existence of this recording to the knowledge of a wider public, I would like to urge the Sir Thomas Beecham Trust, the BBC, and Shirley, Lady Beecham, to do their utmost to facilitate a release on CD. Admirers of Sir Thomas would be indebted to them for such a worthy tribute to his memory.

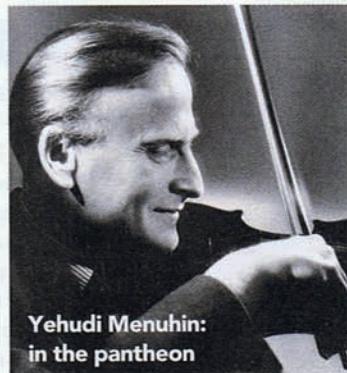
Richard Landau  
via e-mail

## Menuhin's golden age

Rob Cowan (Reply, October, page 122) asks which phase of Menuhin's career is the one to go for



Beecham: absorbing Azor



Yehudi Menuhin:  
in the pantheon

on records, early-mid or mid-late, and I have to emphatically agree with Tully Potter: the mid-late was, for me, the finest. I first heard Menuhin live at the Royal Albert Hall in 1960 in the Beethoven Concerto (I believe his greatest achievement) and then in at least 50 concerts until I last saw him play the violin in 1991. I did hear him conduct several times after that but his conducting was never in the same league as his fiddle-playing. Before 1960, I have only heard his recordings but outstanding as these are, I would still opt for his latter period, especially the 1960s and '70s when, in my opinion, he was the supreme violinist of his time.

In his later years, even though his technique was often fallible, he seemed to reach depths of interpretation that few could have realised, especially in the Beethoven and Elgar Concertos, and those many such sublime moments will, for me, always place him at the top of the pantheon of "great" violinists.

Robin Self  
Framlingham, Suffolk, UK

## Yudina and Stalin

I am appalled at the reference to the late Maria Yudina as a "bag-lady" (Reply, September, page 103). This is the eminent pianist revered in Russia as a living saint; her outstanding musicianship earned the praise of Prokofiev and Shostakovich. A champion of modern music, she introduced works by Berg, Schoenberg, Messiaen and Stravinsky despite strict Soviet censorship. Converting to Christianity in her teens, she remained faithful to its precepts to the end of her life, ignoring the dangers this involved.

Her encounter with Stalin deserves telling in full. He had requested a record of a Mozart concerto he had heard her play



Maria Yudina:  
no bag lady she

on the radio. This did not exist but a recording was manufactured overnight and given to Stalin. Yudina later received an envelope with a large amount of money from Kremlin. Her reply to him, the greatest dictator on earth, was as follows: "I thank you for your aid. I will pray for you day and night and ask the Lord to forgive your great sins before the people and the country... I gave the money to the church I attend." Some bag-lady!

Mr NS Jenkins  
Hounslow, Middx, UK

With respect to Mr Jenkins, while Rob Cowan did use the flippant term "bag-lady" he also praised Maria Yudina to the skies, both for her courage and her playing.

## Competition

Our August covermount competition asked you, in this year of particularly notable anniversaries, to find a link between six works. The excerpts you heard were Tito Gobbi singing "Quand'ero paggio" from Verdi's *Falstaff* (EMI); Glyndebourne's own Danielle de Niese as Cleopatra singing "Da tempeste" from Handel's *Giulio Cesare* (Decca); Jennifer Smith in the *Plaint*, "Oh let me weep", from Purcell's *The Fairy Queen* (Archiv); Renée Fleming singing the Song to the Moon from Dvořák's *Rusalka* (Decca); Nina Stemme in the *Liebestod* from Wagner's *Tristan und Isolde* (EMI); and Joan Sutherland singing "Nel dolce incanto" in the Decca recording of Donizetti's *L'elisir d'amore* (actually, as the winner pointed out, a Maria Malibran interpolation rather than authentic Donizetti).

The link was that the operas featured were the six being performed at this summer's 75th anniversary Glyndebourne Festival. Congratulations to Peter Merry of Merstham, Surrey, who receives a dozen CDs.

## Singers in harmony

Rather malicious, eh? ("As is quite well known, Schwarzkopf rather maliciously suggested to her husband that Callas sing the mezzo part [in Giulini's recording of Verdi's Requiem], thereby making the Greek soprano *secunda donna* to her *prima*" – Letters, October). "Quite well known" too. I admire these fine gradations of attributable malice and imputed knowledge, though if the motive for Schwarzkopf's alleged suggestion was such as Mr Pettitt suggests, I should think he could justifiably have dispensed with the adverb. And I'm not so sure that it's "quite well known" either, or indeed from such gossips (probably "rather malicious" too) that seem the likely sources whether it can properly be said to be "known" at all.

What we do know is that Schwarzkopf agreed to sing *Liù* (*secunda*) to Callas's *Turandot* (*prima*). What I personally know is that in the time I spent with Schwarzkopf I never heard her speak of Callas with anything other than admiration, respect and affection. As for Callas's reported "quip" ("If she can sing my repertoire, then I can sing hers"), the logic is poor. Who says that the mezzo part in Verdi's *Requiem* is secondary? It certainly wasn't in Schwarzkopf's way of thinking. For instance, was Jessye Norman taking a cut in status when she sang mezzo to Cheryl Studer's soprano in the *Missa solemnis*? And is it not possible that Schwarzkopf was thinking of the benefit to the recording (her husband's) and even to the work? After all, it would have made quite a line-up, and the chances of the *prima* being upstaged by the *secunda* are also worth a thought.

John Steane  
Coventry, UK

## Editorial notes

We identified Alois Posch as the flautist on the Pentatone disc of Schubert's Variations on "Trockne Blumen", D802 (September, page 65). Posch is the double bassist; the flautist is Aldo Baerten.

Through a production error in the obituary of David Drew (October, page 8) we mistakenly cropped a photo to show Berthold Goldschmidt instead.



### HILDEGARD BEHRENS Soprano

Born February 9, 1937; died August 18, 2009

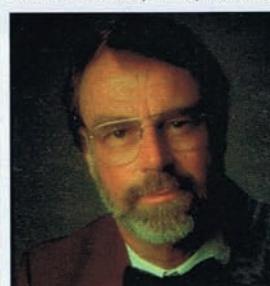
The German dramatic soprano Hildegard Behrens has died while in Japan to perform and give masterclasses at the Kusatsu International Music Academy and Festival.

Behrens was a celebrated Brünnhilde, Elektra and Salome. She studied law in Freiburg before turning her attentions to singing, and transferred to the Freiburg Academy of Music where she worked with Ines Leuwen. She made her operatic debut in Freiburg, appearing as the Countess in Mozart's *Le nozze di Figaro* in 1971; soon after she joined the Deutsche Oper am Rhein in Düsseldorf. It was there, while rehearsing *Wozzeck*, that she was heard by Herbert von Karajan who, at the time, was casting a production of Richard Strauss's *Salome*. She appeared as Salome under Karajan at the 1977 Salzburg Festival and the subsequent EMI recording remains one of Karajan's and Behrens's most successful. She made her Metropolitan Opera debut in 1976 as Giorgetta in Puccini's *Il tabarro*.

She took Brünnhilde into her repertoire, singing it at the Met, Bavarian State Opera, Vienna State Opera and Deutsche Oper Berlin (her performance of the role is available on disc under Sawallisch for EMI and under Levine for DG). She also sang Isolde and recorded the role with Bernstein. Her extensive audio discography includes Leonore (live under Böhm for *Orfeo* and with Solti for *Decca*), Marie in *Wozzeck* (Abbado for DG) and Elektra (under Layer for *Naïve* and Ozawa for *Philips*), and she recorded the Dyer's Wife on Solti's *Gramophone* Award-winning set of Richard Strauss's *Die Frau ohne Schatten*. Behrens's video catalogue is extensive and includes Brünnhilde (Met and Bavarian State Opera), Tosca (Met), Elettra in *Idomeneo* (Met), Elektra (Met) and Marie in *Wozzeck* (Vienna State Opera). **James Jolly**

### ERICH KUNZEL Conductor

Born March 21, 1935; died September 1, 2009



If Arthur Fiedler was the king of pops conductors, Erich Kunzel rightly earned the title "Prince of Pops". For more than three decades he presided over the Cincinnati Pops Orchestra, touring the world and making 85 recordings for the Telarc label.

He studied with Pierre Monteux and often conducted orchestras in core repertoire but became admired for performances of lighter works ranging from Viennese waltzes, Sousa marches and movie music to Broadway scores. Kunzel was the consummate showman who was as comfortable shaping music by Copland and Ellington as he was schmoozing with audiences. He did so not just with the Cincinnati Pops, which he founded in 1977, but also with orchestras around the United States.

New York-born Kunzel studied at Dartmouth, Harvard and Brown. He made his professional conducting debut in 1957 in Santa Fe and became assistant conductor of the Cincinnati Symphony in 1965. The same year, he took over Cincinnati's Eight O'Clock Pops series, the first winter subscription pops series in America. Upon his founding of the Cincinnati Pops, Kunzel began amassing a remarkable series of stylish, exuberant recordings and performances with such legendary artists as Duke Ellington, Dave Brubeck and Mel Tormé.

Kunzel is survived by his wife of 44 years, Brühilde, with whom he spent non-pops hours at their home, Camelot, on Maine's Swan Island. **Donald Rosenberg**

### GEOFFREY TOZER Pianist

Born November 5, 1954; died August 21, 2009

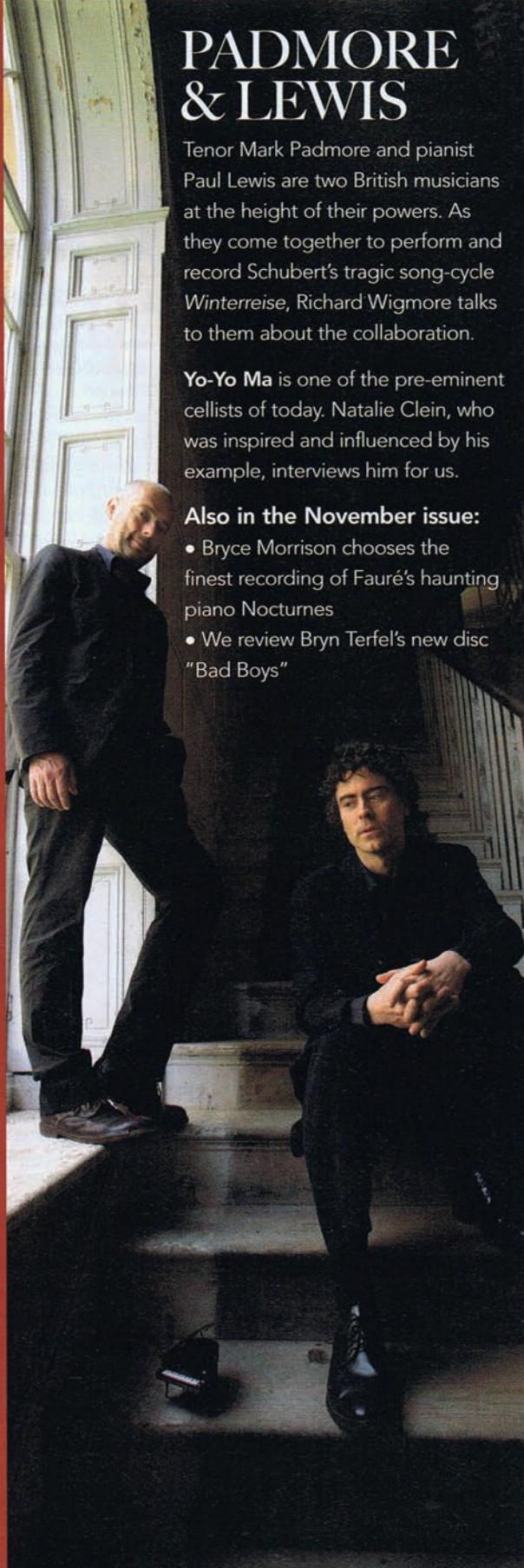


The Australian pianist Geoffrey Tozer became the youngest Leeds International Competition semi-finalist at 14 and made his Proms debut the following year. He toured widely in Europe, the US and China where in 2001 he became the first Westerner to perform the *Yellow River Concerto* in public. An inspired improviser from a young age, he often concluded recitals with extemporisations on themes and styles requested by his audiences.

Geoffrey Peter Bede Hawshaw Tozer was born in Mussoorie in India, moving to Australia with his mother in 1959. His major breakthrough resulted from his post at Canberra's School of Music where one of his pupils was Peter Keating, son of the future Australian Prime Minister, who was scandalised that Australia's leading pianist lived on a paltry salary, and who brought Tozer to the attention of Chandos Records, for which label he recorded a range of repertoire including pioneering discs of the piano music of Medtner. He also edited Medtner's piano sonatas for publication and created the vocal score of Minoru Miki's opera *An Actor's Revenge*.

In 1996-97 Tozer's mother and his manager, Reuben Fineburg, both died, blows from which he never really recovered. His death in Melbourne, from liver failure, was described by Keating as "a national tragedy" and by composer Peter Sculthorpe, who knew him for many years, "an enormous loss". Tozer never married. **Guy Richards**

# Next month



## PADMORE & LEWIS

Tenor Mark Padmore and pianist Paul Lewis are two British musicians at the height of their powers. As they come together to perform and record Schubert's tragic song-cycle *Winterreise*, Richard Wigmore talks to them about the collaboration.

**Yo-Yo Ma** is one of the pre-eminent cellists of today. Natalie Clein, who was inspired and influenced by his example, interviews him for us.

### Also in the November issue:

- Bryce Morrison chooses the finest recording of Fauré's haunting piano Nocturnes
- We review Bryn Terfel's new disc "Bad Boys"

BEN WRIGHT

ON SALE OCTOBER 29



**LSO Live**  
lso.co.uk

## Sibelius

### Symphonies Nos 1–7

### Kullervo

### Sir Colin Davis

London Symphony Orchestra

Sir Colin Davis's award-winning Sibelius cycle available as a 4CD box set from 5 October

**Best Choral Album** BBC Music Magazine Awards (Kullervo)  
**Choc de l'année** Le Monde de la Musique (Symphony No 2)  
**Disc of the Month** Gramophone (Symphony No 2)  
**Editor's Choice** Gramophone (Symphonies Nos 3 & 7)  
**Disc of the Month** Classic FM Magazine (Symphonies Nos 5 & 6)  
**Orchestral Choice of the Month** BBC Music Magazine (Symphonies Nos 5 & 6)  
**Choc** Le Monde de la Musique (Symphonies Nos 1 & 4)  
**Choc** Le Monde de la Musique (Symphonies Nos 3 & 7)



Available from all good stores. Alternatively order online at [lso.co.uk](http://lso.co.uk) or download from digital music services including iTunes

Other recent releases from Sir Colin Davis on LSO Live include Haydn's *Die Schöpfung* (The Creation) and Verdi's *Requiem*

**LSO Live** – the energy and emotion you only experience live

# Editor's Choice



James Inverne's pick of this month's outstanding new discs – you can hear excerpts on the CD free with this issue

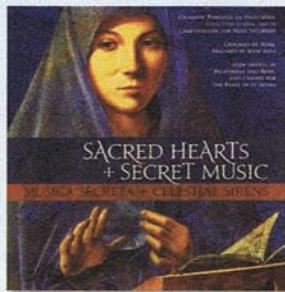


## THIS MONTH'S SPECIAL CD FEATURE

TRACKS

### 1-20 THE CLASSIC FM GRAMOPHONE AWARDS

Listen to extracts from each of the 15 recording category winners, including the Record of the Year, and hear music from the recipients of the Editor's Choice, Artist and Young Artist of the Year, Label of the Year, Special Achievement and Lifetime Achievement Awards.

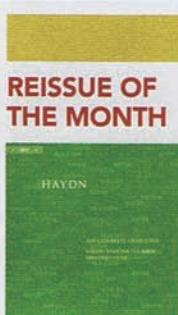


### TRACK 21 'SACRED HEARTS + SACRED MUSIC'

**Musica Secreta  
Divine Art**

Get the book, get the CD. Yes, in what is either a clever marketing idea or a genuine effort to provide a multi-dimensional artistic experience, this disc is the official soundtrack to Sarah Dunant's book *Sacred Hearts*. Palestrina is placed alongside Rore and a sense of scholarship as well as intense musicality runs through the whole: fascinating and lovely.

►REVIEWED ON PAGE 113



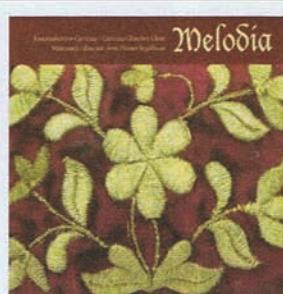
And so, so soon, we begin to approach the end of Haydn year. When we look back at the riches and the rarities these 12 months will have unearthed, this is one of the sets that may well rise above the pack. Beautiful and energetic performances of Haydn's overtures make an appealing collection, well packaged in this reissue from BIS of the mid-Nineties set from the Haydn Sinfonietta. Delightful.

►REVIEWED ON PAGE 79



There have been quite a few fine viola recitals lately, but this latest from Tabea Zimmermann shows some of her younger colleagues to what they can aspire. For here is playing full of warmth, of depth, of meditation and of full maturity. Her playing is never over-emphatic but it has both breadth and suppleness. A quite gorgeous disc.

►REVIEWED ON PAGE 95



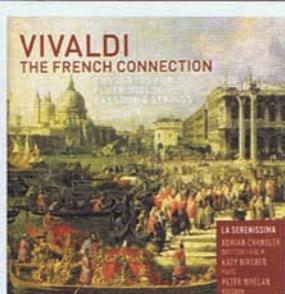
I love these kinds of recordings. Last year one of the great surprises was an album of Swedish choral music and now along comes this collection from Iceland's musical heritage. The interesting thing is the music's relationship to European medieval music, while still retaining its own distinctive flavour. It's all clearly second nature for the Carmina Chamber Choir.

►REVIEWED ON PAGE 107



For all his much-admired forays into Italian and French repertoire, the newest star tenor is on home ground here. But, ever versatile, German arias for Kaufmann means Mozart as well as Wagner. Vocally more at home now in the latter than the former, these are all immensely skilful, nuanced performances. Kaufmann reminds us once again that he is an artist as much as a crowd-pleaser.

►REVIEWED ON PAGE 117



Who thinks of Vivaldi as part of the French school? He was, in a way and just in passing, but in a clever and intriguing programme La Serenissima focus on works that the composer contributed to the French music scene. When it comes down to it, though, and despite the interesting premise, this is at heart a lovely disc of marvellous and unusual Vivaldi fare.

►REVIEWED ON PAGE 86



**TRACK**  
**26** 'VERISMO'  
Renée Fleming sop  
Milan Symphony  
Orchestra / Marco Armiliato  
Decca

This is something of an unexpected treasure, because the last thing one expects from a luxury star vehicle is a journey of real discovery. But that's what Fleming delivers, less creamy of voice than of yore but the more interesting for it. Many of the arias here are real rarities and the soprano brings to them intelligence as well as beauty.

►REVIEWED ON PAGE 115



**TRACK**  
**27** FOERSTER.  
MARTINU.  
NOVÁK

Cello Concertos  
Jiří Bárta vc Prague  
Philharmonia / Jakub Hruša  
Supraphon

That the leading Czech label Supraphon delivers yet another winner of a disc of Czech music should come as no surprise. Here the label's latest young star conductor, Jakub Hruša, joins with the cellist Jiří Bárta for superb, adroit performances of these concertos. Atmospheric and entirely absorbing.

►REVIEWED ON PAGE 78



**TRACK**  
**28** TERRADELLAS  
Artaserse  
Anna Maria

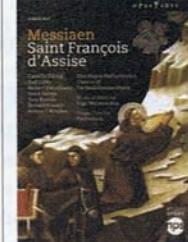
Panzarella sop Real Compañía  
Opera de Cámera /  
Juan Bautista Otero  
RCOC Records

Sometimes musical excavation leaves you wondering why they bothered, but sometimes – as here – a real gem is uncovered. Terradelas was a household name in his day, the early to mid-1700s, but is very far from that now. And yet this operatic thriller reveals a great innovator and a superb musical dramatist. It's also a terrific performance.

►REVIEWED ON PAGE 119



**DVD OF  
THE MONTH**



This is the big one, as far as lovers of under-appreciated operas are concerned (well, one of them anyway). Messiaen's huge *Saint François d'Assise* has yet to receive a full professional production in the UK, but its champions will find much to confirm its status here. Rodney Gilfry and Co deliver vivid, committed performances, while Ingo Metzmacher's conducting leaves no room for doubt.

►REVIEWED ON  
PAGE 120



**ALSO ON THIS  
MONTH'S CD**

Find out which recording of Rachmaninov's *The Bells* is Geoffrey Norris's favourite

►COLLECTION PAGE 66

**PLUS** Enter our competition. Identify the musical excerpts and say what links them – for a chance to win a dozen CDs



**TRACK**  
**29** BEETHOVEN  
Symphonies  
Nos 2 & 6, 'Pastoral'  
Royal Flemish Philharmonic /  
Philippe Herreweghe  
Pentatone

One of the most cerebral of conductors, Philippe Herreweghe always guarantees an intelligent approach and that's in evidence again here. He keeps to Beethoven's metronome markings, strictly obeying the letter of the score. Not that this results in any diminution of power: quite the opposite. As so often, from discipline comes interpretative freedom.

►REVIEWED ON PAGE 77

**TRACK**  
**30**

BRITTEN  
'Unknown Britten'  
Sandrine Piau sop  
Northern Sinfonia / Thomas Zehetmair  
NMC

When I interviewed her recently, Sandrine Piau demonstrated a fair bit of nervousness about this release. About how a Baroque specialist would be received in Britten, about taking on competitors, including her adored Felicity Lott, and not least about the ethics of the entire enterprise. For this isn't *Les illuminations* business as usual. The ever-enterprising NMC label has uncovered three songs that Britten decided against including in his cycle and Colin Matthews has orchestrated them.

She need not have worried, for what we get is what Andrew Farach-Colton in his review hails as

**'Piau's performance has guts as well as grace...a brave foray into the unheard'**



BENJAMIN BRITTEN: UNKNOWN BRITTEN  
NMC

BENJAMIN BRITTEN LES ILLUMINATIONS WITH THREE NEW SONGS

MOVEMENTS FOR A CLARINET CONCERTO • RONDO CONCERTANTE & OTHER WORKS

SANDRINE PIAU • MICHAEL COLLINS • ROLF HIND • NORTHERN SINFONIA • THOMAS ZEHETMAIR

one of the finest soprano versions on disc. Bringing all the ethereal beauty one would expect from a Baroque soprano, Piau's performance has guts as well as grace. There is savagery here in the shadows.

In both the song-cycle and the other rarities, Thomas Zehetmair and his Northern Sinfonia are on startling form, alive to the spiky contrasts and shifting moods. Piau signed on for this project with NMC because she regards them as a "laboratory for music, with an ongoing vision". This brave foray into the unheard stays true to that vision.

►REVIEWED ON PAGE 105

CD of the month

# Soundbites



To mark the 20th anniversary of Nigel Kennedy's *Four Seasons* recording, EMI released a special anniversary edition on September 7. The album created a media frenzy when released in 1989. Not only did it top the classical chart for over a year, but it crossed the threshold into the pop chart as well, reaching number three, and went on to enter The Guinness Book of Records as the best-selling classical recording.

## Muti to lead Rome Opera

Riccardo Muti is to head the Opera di Roma from December 2010, following an agreement reached with the mayor of Rome, Gianni Alemanno.

Under the arrangement Muti will conduct two opera productions per year as well as concerts. The Rome position is intended to be a principal role for Muti, alongside his work as musical director of the Chicago Symphony Orchestra.

Muti, 68, stepped down as musical director of La Scala, Milan, a position he held for almost 20 years, in the spring of 2005 following an acrimonious dispute involving the theatre's general manager, musicians and unions. While La Scala has made overtures

to woo Muti back over the last four years, it was the Rome house which succeeded in persuading the conductor to accept a full-time post, one which has already raised comment on possible competition between Milan and Rome.

According to one Rome-based critic, Sandro Cappelletto of *La Stampa*, the conductor's "artistic approach which puts quality first" should shake "the mediocre temptations often predominant at the Teatro dell'Opera," provided, that is, he is "supported by a capable general management and artistic direction".

Muti's tenure will include already scheduled performances of *Idomeneo* and *Nabucco*, before he adds his own stamp to the company's output.

There has also been talk of building up the orchestra and of redeveloping the theatre.



## Early Scottish music discovered



A Stirling Head reveals its secret early harp music

Scotland's Stirling Castle has yielded an unlikely musical discovery. Possibly the oldest surviving example of written Scottish instrumental music has been identified on the border of one of the Stirling Heads – carved wooden roundels used to decorate the ceiling of the royal palace.

It is thought the series of 16th-century notations in the form of Os, Is and IIs might have been played on harps, viols, fiddles and lutes. The markings would provide a guiding sequence of chords as the basis for improvisation.

"This discovery is potentially of great significance to our understanding of medieval and Renaissance instrumental music – the normally 'unwritten' practice of the elite court professional," said Royal Scottish Academy of Music & Dance lecturer Barnaby Brown. "Very little notation survives from these dynasties of players because complex instrumental music was transmitted orally." Despite this, examples of similar notation have been found in Wales, and Scotland itself has provided earlier examples of written music composed for choir.

Plans are currently under way to perform the music for the first time in centuries. "These numerals provide an exciting opportunity to explore what instrumental music may have sounded like at Scotland's royal palace around 1540," said Brown.



A Glyndebourne performance of Dvořák's *Rusalka* very nearly turned into a catastrophe when soprano Ana María Martínez became tangled in some netting as the first act drew to a close and plunged backwards into the cello section. During the interval, understudy Natasha Jouhl was upgraded from First Nymph to the lead and her own understudy rushed down from London. Martínez returned for the next performance.

THE SPECIALIST CLASSICAL CHART  
The UK's best-selling pure classical releasesCompiled, in association  
with the BPI, by The  
Official Charts CompanyOFFICIAL  
charts company1 (1) Howard Goodall  
Enchanted Voices Classic FM2 (2) Bernstein Mass  
Baltimore SO / Alsop Naxos3 (New) Bach Cantatas, Vol 9  
Monteverdi Choir, EBS / Gardiner SDG4 (New) Hubay Violin Concs Nos 1 and 2  
Chloë Hanslip, BSO / Mogrelia Naxos5 (New) Schmidt Symphony No 2  
Malmö SO / Sinaisky Naxos6 (New) Brahms Symphony No 3  
ORR / Gardiner SDG7 (New) Tchaikovsky Syms Nos 1 and 6  
LPO / Jurowski LPO8 (14) Handel Organ Concertos, Vol 7  
AAM / Egarr Harmonia Mundi9 (5) Debussy, Ravel Music for two pf  
Vladimir and Vovka Ashkenazy Decca10 (11) Bruckner Syms Nos 3 and 4  
Royal Concertgebouw / Jansons RCO Live► Chart for week ending September 5, 2009 (previous  
week's position in brackets). For weekly charts, visit [www.gramophone.co.uk](http://www.gramophone.co.uk) © The Official Charts Company 2009

## TAKING NOTE

## The Times

"When Beethoven wrote his heaven-storming Ninth Symphony he cannot have imagined that the *Ode to Joy* would one day be played by an ensemble of 1000 ukuleles." The Proms event led by the eight-person Ukulele Orchestra of Great Britain had "hoped to attract about 200 players", but in fact "the gathering surpassed the world record for the largest ukulele ensemble". BBC Radio 3 presenter Verity Sharp said: "I thought that 1000 of anything would be a racket, but they're such small, soft instruments." <http://entertainment.timesonline.co.uk/>

French conductor **Emmanuel Villaume** is the Slovak Philharmonic Orchestra's new chief conductor. His first season – the orchestra's 60th anniversary – will include Mahler's Fifth Symphony, Poulenc's *Gloria* and Berlioz's *Symphonie fantastique*. Villaume, who has completed nine seasons as music director at the Spoleto Festival USA, will increase his commitments in Bratislava over the coming years.

GRAMOPHONE talks to...

## Arabella STEINBACHER

The violinist discusses her new disc of Berg and Beethoven-

**These two concertos have a special significance for you.**

Yes, these recordings are very special to me, not only because of my love for the repertoire but as a memorial to my father – he was a pianist and we would always rehearse together. I have played these works in concert many times so my father and I spent a lot of time working through them. He was still alive when the recordings were made but he passed away recently so it was very important for me to dedicate the CD to his memory.

**Do you see this recording as a requiem for your father?**

I do, very much, and I also like to think of it as a requiem for Berg: he died before he could hear the Concerto premiered and the story behind the piece – composed "to the memory of an angel", which is essentially a requiem for the daughter of Alma Mahler – gives it a unique, mystical quality. The Concerto sounds like it's not from this world, the beginning is so atmospheric. From the first moment I heard it, the piece has always gripped me. That's why I thought it would be a good idea to combine it with the Beethoven – they are very different pieces but there are still many similarities.



**The Berg Violin Concerto is a very intense piece – it must be quite a challenge to play.** It is not a concerto that you are able to play every day – I mean, you wouldn't want to play a requiem every day, so really you have to put yourself in the right frame of mind and let go completely – you have to detach and free yourself in order to let the music flow. I think I would find it very difficult to take the piece on tour because you need to play it with all your emotions, everything you have. In that way it is very different to other 20th-century violin concertos. But working with Andris Nelsons is wonderful; I'm always completely relaxed with him. We've played together quite a few times and we instinctively feel the same way musically so our ideas develop naturally while we play – there is little need to discuss it.

**Arabella Steinbacher's Berg and Beethoven concertos are reviewed on page 74**

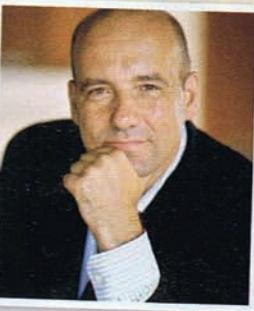
## Star Tribune, Minneapolis

The Minnesota Orchestra has cut back on its quota of guest stars "to save money", according to Claude Peck in the *Star Tribune*. "Big-name guests" announced last year, including James Conlon, Robert Spano and Nadja Salerno-Sonnenberg, "have been cancelled, and replacement concerts announced... It's not unheard of, but 'it's a little extraordinary' for the orchestra to change its season to trim expenses," said orchestra public relations director Gwen Pappas. Still the orchestra has "not heard any protests yet," she said.

[www.startribune.com](http://www.startribune.com)

## The Scotsman

It was with "cruel irony" that an Usher Hall Edinburgh International Festival performance was plunged into darkness "just days after a £25m makeover was unveiled". The concert was delayed "by almost half an hour of 'endarkment'" when the stage lighting failed as Joyce DiDonato was performing. After two attempts to rectify the problem the audience was informed a blown fuse was to blame. "Conductor Sir Roger Norrington entertained the full house of 2300 with a few wisecracks." <http://news.scotsman.com>



Russian conductor **Gennady Rozhdestvensky** was recently named principal guest conductor of the Iceland Symphony Orchestra, following his debut appearance with the orchestra in May as part of the Reykjavik Arts Festival. The conductor is scheduled to direct the orchestra in a series of four concerts in 2011. Two of these will take place in the Reykjavik Concert Hall, due to open in May of that year.



# Gallery view {Meet ENO's Claudia}

They call her Claudia. No, she's not a character in Ligeti's *Le Grand Macabre* but the set, and as such she's a pivotal figure in more ways than one. According to reports, Claudia is not only enormous (she measures some seven metres in height, 12 in width), she is mechanised. Which means the fibreglass model crawls across the stage and can spin 360 degrees.

Something spectacular was expected from the innovative Catalan theatre company La Fura dels Baus for their visit to English National Opera and they have delivered in spades. Whether Ligeti's all-too-rarely performed masterpiece is given the production it has so long cried out for

will be known by the time this issue hits the news-stands.

But the production does at least seem to belong to a long tradition, for a time somewhat dormant, of spectacular stagings. During the David Pountney-Peter Jonas-Mark Elder regime the London Coliseum was effectively nicknamed "The Powerhouse", referring to a large extent to the vibrant productions pouring on to the stage.

And vibrant, in days gone by, often meant size and spectacle as well as intelligence. Back in 1972 the stage had been filled with enormous sets and flooded with extras for Prokofiev's *War and Peace*. In terms of scale, few who were there will forget the

tank a decade later which at the end of Wagner's *Rienzi* burst through the back of the set. And a 1981 *Flying Dutchman* gave the cursed protagonist a towering vessel which moved to tower over Daland's boat. More recently, director Stephen Pimlott and designer Stefanos Lazaridis filled the auditorium with runways for, among others, *Nabucco*'s troops for the 2000/01 season.

Big isn't necessarily beautiful and there have been plenty of productions at ENO which made more modest but equally compelling claims on the attention. But looking again at the monstrous form of Claudia, there's no doubt that it's something that demands to be seen.



BERND UHLIG, ERWIN OLAIF, SCHIRMER, MARCO BORGGREVE

The inaugural Johannes Vermeer Award, a state prize for arts in the Netherlands, has honoured **Pierre Audi**, artistic director of the Netherlands Opera and the Holland Festival. The Award is open to individuals in all fields of the arts, living and working in the Netherlands, and includes prize money of €100,000 to be spent by the winner on an original artistic project.



The Berliner Philharmoniker's Digital Concert Hall has proven a great success, attracting more than 200,000 users and 2000 season pass holders since its virtual opening in December last year. Now, all concerts from the 2009-10 season will be available as they are performed and on demand thereafter at: [www.berliner-philharmoniker.de/dch](http://www.berliner-philharmoniker.de/dch)





The Elias Quartet: new on New Generations

## BBC New Generation Artists announced

Soon to be household names, the musicians joining BBC Radio 3's New Generation Artists scheme from September have been announced. Benefiting from the two-year programme of broadcast and performance opportunities are Georgian pianist Khatia Buniashvili, Italian pianist Francesco Piemontesi, Swedish soprano Malin Christensson, Dutch baritone Henk Neven, the British Elias Quartet and the German Atos Trio.

The scheme celebrated its 10th birthday this year with a Proms bank holiday weekend of events dedicated to chamber music featuring past and present New Generation Artists. During the past decade more than 70 young international musicians have taken part in the programme, including pianist Paul Lewis, mezzo-soprano Alice Coote, bass-baritone Christopher Maltman, violinist Janine Jansen, soprano Aylish Tynan and trumpeter Alison Balsom.

## Bayreuth signs deal with Opus Arte

Royal Opera House production company Opus Arte has struck a long-term media deal with Wagner's renowned Bayreuth Festival.

The first DVD recording, to be released in November, is Christoph Marthaler's production of *Tristan und Isolde*, conducted by Peter Schneider. Performed at the festival this summer, the production stars Robert Dean Smith as Tristan and Irène Theorin as Isolde. Released simultaneously is a CD recording of the complete *Ring* cycle conducted by Christian Thielemann in 2008. The 14-disc set stars Michelle Breedt, Albert Dohmen, Stephen Gould, Hans-Peter König, Linda Watson and Eva-Maria Westbroek.

The Richard Hickox Foundation is launched on October 15 with a special Barbican concert featuring the City of London Sinfonia, London Symphony Chorus and mezzo Felicity Palmer. The Foundation aims to promote British music, a particular concern of the late conductor, by commissioning recordings of British composers, supporting young conductors and singers through grants and fellowships, and encouraging the performance of British music outside the UK.

GRAMOPHONE talks to...

# Tabea ZIMMERMANN

The viola-player talks about her disc of Bach and Reger

**The Bach Suites are commonly thought of as cello works. What do you think the viola brings to the music?**

These suites have been core viola repertoire for centuries. This music is very idiomatically written for the viola, perhaps even more naturally suited to the viola than the cello. The latest research suggests that Bach probably wrote these suites for an instrument called the violoncello da spalla, which was slightly larger than a viola and was played on the shoulder but sounded an octave lower. I rarely perform them in concert and, in general, I prefer the intimacy of the recording studio for this music. I really loved the process of producing a solo disc, the intimacy, just me and the viola. Performing these suites in a concert hall would require a totally different approach: in front of an audience projection is more important than introspection.

### What drew you to the Reger Suites?

I've played the Reger Suites for many years, although (as with the Bach suites) rarely in the concert hall. Reger is still regarded by many as simply a composer of large orchestral pieces and so this music for solo strings is relatively



little known. In fact, Reger wrote beautiful solo suites for violin, viola and cello, which are all technically highly demanding while also being wonderfully lyrical and emotive.

### What links Bach and Reger?

Reger often borrowed forms and structures from Bach. He takes the structures and then fills them with a Romantic sound world and sensibility. For instance, in the First Suite Reger uses an "echo" technique that he borrowed from Bach's Second Sonata for violin. Although there are structural similarities, I approach the performance of Bach and Reger very differently. When I am playing Bach I try to focus on the clarity of the musical line and in the Reger I focus on producing a rich, expressive, singing tone.

**Tabea Zimmermann's Bach and Reger disc is reviewed on page 95**

## CAUGHT IN THE .NET



**The quiz that sends you hunting for musical treasures in Gramophone's archive website – [www.gramophone.net](http://www.gramophone.net) – for the chance to win a selection of discs.**

In this month's Collection (page 66) we survey Rachmaninov's masterly choral symphony *The Bells*. It's hardly surprising that Russian performers relished the score's superhuman demands and Evgeny Svetlanov, one of the work's strongest advocates, was no exception. By the late 1960s Svetlanov had become a regular visitor to London so Gramophone sent Alan Blyth to find out more about the distinguished Soviet conductor for our March 1970 issue. It was interesting to note that two of Svetlanov's favourite pastimes were football and cycling. So here is the question: what did he like to do "wherever he can find water"?

Send your answers by e-mail to [archivequiz@haymarket.com](mailto:archivequiz@haymarket.com) (please type Awards 2009 in subject line); please include your name, address and contact telephone number. The closing date is November 17.

Employees of Haymarket Media Group and their agents and families may not enter. The Publisher's decision is final and no correspondence will be entered into. There is no cash alternative. Gramophone and Haymarket Media Group would like to contact you with special offers and news we think you'll find interesting. If you do not wish to receive such information via post, phone or e-mail, please write to Data Controller, Circulation Department, at the address above or e-mail [datacontroller@haymarket.com](mailto:datacontroller@haymarket.com).



Online music hub **DilettanteMusic.com** is searching for a composer "who can embody the spirit of the Digital Age". Musicians from around the world have applied to be the site's first year-long digital composer-in-residence by submitting their works to a judging panel which includes Jennifer Higdon and Jonathan Nott. Works by the three finalists will be posted on the Dilettante site, and the winner chosen by public vote.



**DILETTANTE**

## MY TOP 10

## HANDEL'S CONTEMPORARIES

Much though he loves Handel, **DAVID VICKERS** argues that we have not yet done justice to many of his contemporaries (Bach, Vivaldi and Rameau not included). In the interest of fairness, his list is strictly alphabetical

**5 REINHARD KEISER (1674-1739)**  
Born near Weissenfels, not far from Handel's native city of Halle, Keiser was the finest German dramatic composer when the young Handel worked for him in Hamburg. His operas *Claudius*, *Nebucadnezar* and *Octavia* deserve our interest, not least if we judge from Handel's frequent borrowing of ideas from them.

**8 NICOLA ANTONIO PORPORA (1686-1768)**  
Eminent singing teacher (he taught Farinelli) and opera composer. During the mid-1730s he wrote a succession of ambitious works for Handel's competitors, the Opera of the Nobility: *Polifemo* and *David e Bersabea* both merit revivals.



**1 ATTILIO ARIOSTI (1666-1729)**  
This Bolognese composer, ordained a priest, apparently received papal dispensation to pursue a secular career. He might have met the teenage Handel in Berlin and during the 1720s he was the younger composer's colleague working for the Royal Academy of Music in London. His operas *Tito Manlio*, *Coriolano* and *Vespasiano* feature magnificent scenes.

**3 GIOVANNI BONONCINI (1670-1747)**  
Part of the Royal Academy of Music's trio of renowned resident composers, his operas are ripe for exploration. Handel admired *Il Xerse* (Rome, 1694) and I'd like to hear *When Saul was King*, written for the 1722 funeral of the First Duke of Marlborough at Westminster Abbey.



**6 ANTONIO LOTTI (1666-1740)**  
Highly regarded in his lifetime, only the Venetian's sacred music (notably one of his settings of the "Crucifixus") has been revived much in modern times. Handel heard Lotti's *Teofane* at Dresden in 1719 and it's about time we had a chance to hear it again.

**9 LEONARDO VINCI (?1696-1730)**  
Trained in Naples and the leading opera composer in Italy in the 1720s, it has been claimed that Vinci (along with Alessandro Scarlatti) was Handel's favourite composer. We ought to get a chance to understand why Handel liked his operas, *Didone abbandonata* and *Artaserse* to name just two.



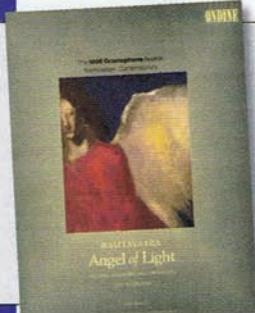
**2 THOMAS ARNE (1710-78)**  
The Catholic son of a London upholsterer became the most prolific native English theatre composer of his time. Fondly known for "Rule, Britannia!", we ought to hear more revivals of his setting of Milton's masque *Comus* (1738, two years before the first of Handel's Miltonic works).

**4 MAURICE GREENE (1696-1755)**  
The organist at St Paul's Cathedral, and Handel's friend until the two men fell out. Greene's *Song of Barak and Deborah* (1732) sets a Biblical text connected to Handel's early English oratorio *Deborah* (1733), and some say Greene's earlier work is the finer of the two.

**7 GIACOMO ANTONIO PERTI (1661-1756)**  
Nowadays forgotten, the Bolognese master was highly esteemed while Handel was in Italy. If we explore the sacred music of Perti and his Italian contemporaries we might discover more about what influenced Handel's Latin psalms and motets.



**10 FRIEDRICH WILHELM ZACHOW (1663-1712)**  
The name of Handel's boyhood teacher is familiar but none of his music is. Maybe Handel learnt a great deal from his later travels away from Halle, but it would be fascinating to hear some of the older organist's works.



## CLASSIC ADS

*Angel of Light*, the seventh symphony by Rautavaara, received rave reviews upon its release in June 1996 – we also nominated it for a Gramophone Award that year. Released on the Ondine label,

the contemporary, ethereal look of the artwork designed around a painting by Finnish artist Pekka Hepoluhta was well suited to Rautavaara's sound world. Many labels in the 1990s reserved their

most creative artwork for contemporary composers: ECM New Series' Arvo Pärt albums still possess an effortless cool, while Philip Glass's recent switch from CBS Masterworks

to Nonesuch gave his album covers a much-needed reboot. Ondine's longstanding dedication to Rautavaara proved to be hugely beneficial for both the label and the composer. ©

## A conversation with...

Discovering new challenges: Lang Lang



# Lang Lang

Emma Baker meets the high-wire pianist to find out about his first disc of chamber music

**T**here was a bit of a fracas during Lang Lang's Proms appearance. As he bounced back on stage for an encore, a heckler in the arena hooted derisively. An embarrassed murmur ran through the audience. There was some nervous laughter. But the pianist took it in his stride and began a Chopin Etude, seemingly unruffled.

Lang Lang certainly provokes debate – to some he's a poet with a prodigious technique, to others he's merely a flashy showman. He certainly seems to enjoy playing the part of the superstar soloist, with his shiny jackets, spiky hair and larger-than-life gestures. But, meeting him in the interval, it's easy to warm to his friendly, open enthusiasm.

He's just performed Chopin's Second Concerto, a piece he's played often in his career and recorded last year – he's evidently very fond of it. "Every musician feels that Chopin is personal to them," he says with a smile. "With this piece, there's a sense of longing that makes it so special. I feel it has similarities to Beethoven's Fourth. It makes a singing instrument of the piano, when by nature it's hard and brilliant. Chopin makes everything balanced, rather than percussive."

Lang Lang, known for his high-wire solo acts, has been testing his limits recently, performing with jazz pianist Herbie Hancock, whom he describes as "absolutely the best. He has an extraordinary ability to improvise – he's a great composer, like Mozart in a different style."

I learnt a lot from performing with him and started improvising myself."

He's also turned his hand to chamber music – a genre he's not usually associated with – having just recorded Tchaikovsky's Piano Trio and Rachmaninov's early *Trio élégiaque* with Mischa Maisky and Vadim Repin; he's clearly enthusiastic. "As a soloist with orchestra it's like you're a striker – people kick the ball to you and you just do the work," he explains. "Chamber music is like you're playing in midfield, passing the ball everywhere. It's about teamwork, which can be

Chamber music  
is like playing in  
midfield, passing the  
ball everywhere

difficult for a pianist because you train by yourself every day. Over the past five years I've been playing more and more chamber music and I realise how important it is for my future development. There are so many things that I will never learn as a soloist; through chamber music you digest music much more deeply – you get a complete picture and this is what I love about it."

Tchaikovsky's plaintive, soulful, technically challenging Trio in A minor is ideal for the big

musical personalities that perform it here. What were the challenges for Lang Lang? "Having enough time! Luckily we were all at Verbier together and had time to rehearse – just to go in and record would have been disastrous. There's also the challenge of how you hold three completely different personalities together and make music in the same direction. Fortunately I have such wonderful partners in Mischa and Vadim and I think we make a great combination. We were also able to listen very carefully to the edits in the sessions."

Is there more chamber music on the horizon? "Absolutely – I'm accompanying Cecilia Bartoli in recital and playing Mendelssohn, Mozart and Schubert during various residencies next season."

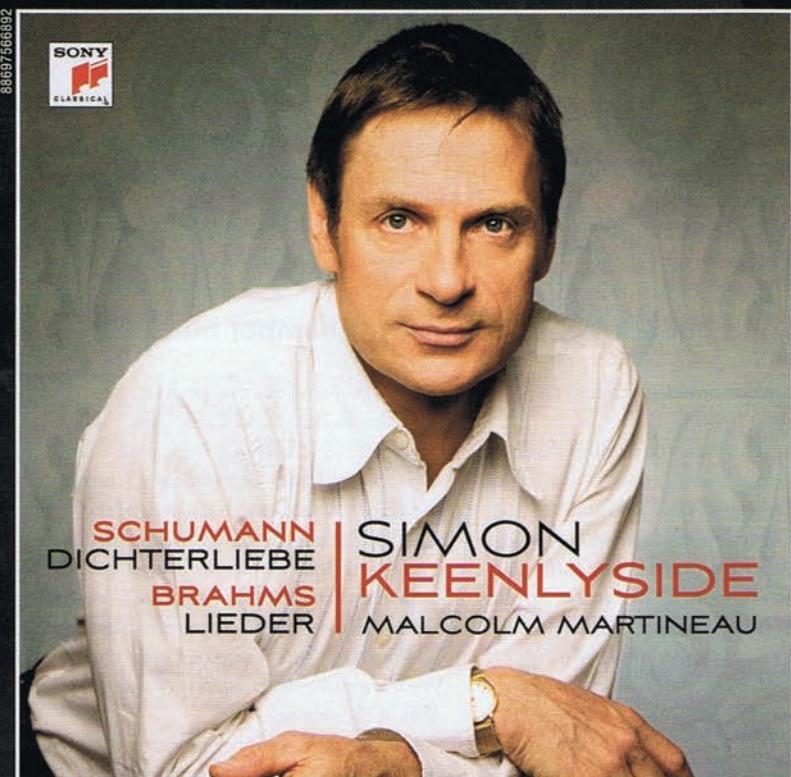
Next year will also bring a welcome two months off in the summer. "The longest break I've had since I started my career," he says. Time to reflect on life so far, perhaps. How does he feel about the various criticisms levelled at him? "I don't mind. A musician needs to learn and to improve and hopefully to play better. So it doesn't matter if the comments are bad or good; you still need to develop." An answer that indicates someone who is confident but not arrogant about his abilities. Lang Lang may surprise his critics yet. ☀

Lang Lang's new disc of chamber music is released by DG in October

Visit [Gramophone.net/more](http://Gramophone.net/more)

# SIMON KEENLYSIDE

THE NEW ALBUM FROM GRAMOPHONE AND OLIVIER AWARD-WINNING BARITONE SIMON KEENLYSIDE



"...THE GREATEST LYRIC BARITONE OF OUR TIME, INDEED ONE OF THE GREATEST OF ANY TIME" BBC MUSIC MAGAZINE

"AS A VOCAL ACTOR HE HAS NO PEER..." GRAMOPHONE

"IN A LEAGUE OF HIS OWN..." THE SUNDAY TELEGRAPH



[www.sonystarworks.com](http://www.sonystarworks.com)

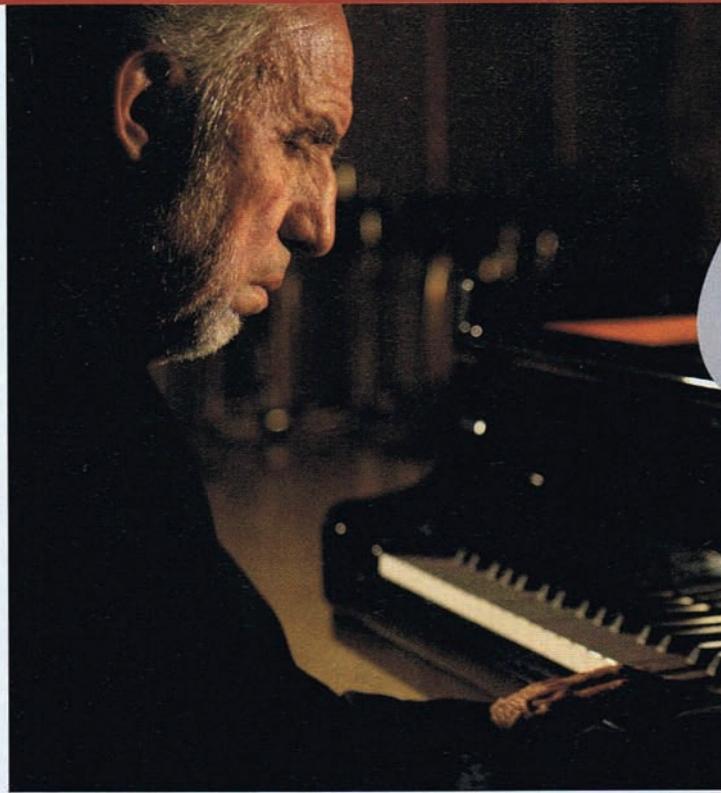
Available at

**hmv**  
hmv.com

**T**his past July, the Tour de France came through Verbier, the town where we have our summer home. I was struck by the fact that so many highly trained and committed cyclists from all over the world – each representing so many different countries and so many different cultures – could come together in this one carefully organised and highly competitive event. It reminded me of how much smaller and more connected our world has become in the last several decades. Even when people are competing, there's a sharing of ideas that can lead to something very new and innovative.

**In some small way, I see parallels** between the diversity and the energy of the Tour de France and the work that began with the Play Bach Trio 50 years ago. By most people's standards, classical music and jazz are two very disparate art forms. One follows a very definite structure, a distinct set of rules. The other is wide open to improvisation. It's not uncommon to think of jazz and classical music as being at odds with each other. And yet, when they come together, like athletes in a competitive and fast-moving race, a new kind of energy is created.

**Most people don't realise that** the original idea came about almost by accident – an experiment I tried when I was a student at the Paris Conservatoire in the late 1950s. I was looking for a career as a solo pianist, but I came to a point where I realised that I was not going to be an internationally recognised classical musician. Around that time, I had discovered jazz through the music of John Lewis, the piano-player for the Modern Jazz Quartet, and I began playing in some clubs around Paris, just to have an opportunity to explore jazz a little bit. The music of John Lewis gave me the idea to do something



## DIARY

# Jacques LOUSSIER

**The groundbreaking pianist on bridging the gap between jazz and classical music 50 years ago – and today**

with improvisation on the themes of Bach. Mind you, I was not expecting any kind of recognition or commercial success with this idea, because I thought no one would be interested in listening to that. I was more surprised than anyone at the success of this music and my recordings with the Play Bach Trio.

**The early responses from the** critics were mixed. Some people understood that the music of Bach had been the subject of improvisation and reinterpretation by other musicians in earlier centuries, and as such, those same people found it acceptable to take a jazz approach to the music. But others said we shouldn't touch the music of Bach in any way. It's important to remember that, in the 17th and 18th centuries, many composers were improvising on Bach's themes. Bach himself was doing it, with his own music and with the works of others, especially Vivaldi. So at the time, the idea of

taking someone else's music and interpreting it in a different way was quite acceptable. Everyone was doing it in some way, and no one condemned it.

**After all of the success with the** music of Bach, expanding my repertoire seemed like the next logical step. I wanted to see if the kinds of improvisations I had done with Bach's music could be done with the music of other composers. But I became very aware that not every classical composer took the same approach to composing. Not everyone built his music on the same rules as the ones that Bach followed. As a result, it was difficult at times to find the key to the problem of marrying elements of jazz to the themes of other composers. But I found it, beginning with Vivaldi's *Four Seasons*. And there have been several others, including Debussy, Ravel, Satie and Beethoven.

I was not expecting any kind of recognition or commercial success

**Fifty years after those first** recordings with the Play Bach Trio, I am encouraged by the relationship between classical music and jazz. I think more and more jazz musicians have an understanding of classical music – not just the theory, but also the history and the influence on other forms of music. I'm talking about people like Chick Corea or Keith Jarrett. They are jazz musicians first, of course, but they have a very thorough understanding of classical music. They are able to play it in the style of a classically trained pianist, and there is a great maturity to their technique.

**But this wasn't always the case.** Fifty years ago, it was difficult to find musicians who could play both styles well. It was as if there were two different types of musicians – those who played classical music and those who played jazz – and there was no middle ground between the two. What's more, the audiences were similarly divided. The classical people never wanted to listen to jazz, and the jazz people never wanted to listen to classical music. It was a very clearly defined split in the music world. Thankfully, that has changed. Today there are plenty of musicians who are able to play jazz and classical music, and play them both very well. And there are plenty of listeners who embrace both musics and recognise the middle ground between them. ☺

**Jacques Loussier's "50th Anniversary Recording" is available on Telarc**

# Renée Fleming VERISMO



4781533  
28TH SEPTEMBER 2009

Renée Fleming sings opera arias by Puccini and his contemporaries. Celebrating the composers of the Verismo style.

[www.reneefleming.com/verismo/](http://www.reneefleming.com/verismo/)

# Danielle de Niese THE MOZART ALBUM



4781511  
19TH OCTOBER 2009

After her critically acclaimed Handel album, Danielle de Niese returns with a feast of Mozart's most beautiful arias.

*"a voice seductive enough to woo gods as well as mortals... there is nothing restrained about Ms. de Niese's warmly voluptuous and passionate singing"* New York Times

[www.danielledeniese.com/mozart/](http://www.danielledeniese.com/mozart/)

# Cecilia Bartoli SACRIFICIUM

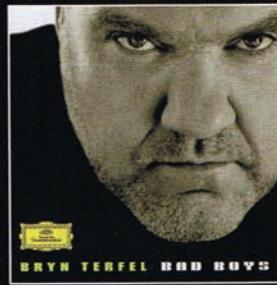


Limited Edition Hard Cover Book  
Deluxe Version 4781521  
12TH OCTOBER 2009

Cecilia Bartoli uncovers the extraordinary world of the "castrati", and sings the glorious music they inspired. Includes 11 World Premiere Recordings.

[www.ceciliabartolionline.com](http://www.ceciliabartolionline.com)

# Bryn Terfel BAD BOYS



4778091  
2ND NOVEMBER 2009

Bryn Terfel, a gentle man in real life, recruits a gang of "bad boy" characters from opera and musicals to serenade us with tunes from the sinister side of the bass clef.

#### BAD BOYS CONCERT DATES

- 9 Nov CARDIFF / Saint David's Hall 029 2087 8444
- 11 Nov LONDON / Royal Festival Hall 0871 663 2590
- 12 Nov NOTTINGHAM / Royal Concert Hall 0115 989 5555
- 15 Nov GLASGOW / Royal Concert Hall 0141 353 8000
- 18 Nov BIRMINGHAM / Symphony Hall 0121 780 3333
- 22 Nov MANCHESTER / The Bridgewater Hall 0161 907 9000
- 25 Nov NEWCASTLE / City Hall 0191 261 2606

For further information and to book online: [www.raymondgubbay.co.uk](http://www.raymondgubbay.co.uk)

[www.deutschegrammophon.com/terfel-badboys](http://www.deutschegrammophon.com/terfel-badboys)



## THE WORLD'S BEST CLASSICAL MUSIC



Lend an ear

# Philip KENNICOTT

**What lay behind Mark Twain's famous quip about the music of Wagner? An ambivalence and insight that is often ignored**

**I**would not want to be a comedian. The pressure to be ever ready with a bon mot must be excruciating, and in the end, for what are you remembered? A few good lines. A whole lifetime of being clever reduced to a handful of aperçus and punchlines.

Mark Twain, aka Samuel Clemens, has done a little better by posterity. *Huckleberry Finn* is still required reading in some barren outposts of American education. Tom Sawyer is at least an iconic figure. And there's a Mark Twain Award, given annually by the Kennedy Center, which honours comedians who have lived long enough that they're under no obligation to be funny anymore.

Twain once wrote that "Wagner's music is better than it sounds," and I've been thinking a lot about that line in the past few weeks. It's supposed to be a put-down, an impersonation of highbrow snootiness that is self-undermining. How can music be better than it sounds? What kind of boob would listen to music that wasn't at least as good as it sounds?

Well, most of us. Twain's quip is a devilishly clever observation in many ways. It blunders straight into one of the great cleavages of late-19th- and early-20th-century art: the emergence of styles that are difficult, that reward less with surface pleasure than long-term contemplation. Bach's music is, of course, better than it sounds too, but even for listeners who miss its complexity, its surface texture is fully rewarding.

But to many listeners in the late 19th century – and Twain was among them – Wagner's vocal lines had very little sensuous appeal. One might well have said to a sceptic (who hasn't read Wagner's self-justifying theories, or who wants Wagner to sound more like Verdi), "no, it's

better than that". Or, "it's better than it seems, at first". Just as today you might try to explain to someone who listens to really lousy pop music that it isn't "as good as it sounds".

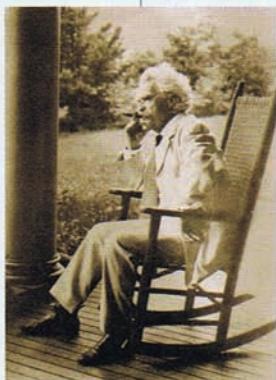
In Twain's hands a prosaic observation about art and complexity becomes funny, perhaps because it reminds us of one of the oddest quirks of being human: we work to enjoy things. The pleasure that results is definitely real, but that we have to work to achieve it is almost comical. And memory of that effort – every time you eat sushi, listen to Schoenberg's String Quartet No 2, or watch a Tarkovsky film – threatens to undermine the pleasure. The resistance we once felt to clammy bits of raw fish, or excursions into the atonal, or tremendously long shots and slow pans, makes itself felt again, mocking us as if we were committing some strange fraud against common sense.

That's how I read Twain's comment. But it turns out that this famous observation about Wagner wasn't necessarily Twain's at all. It appears in some versions of his autobiography, but attributed to someone else.

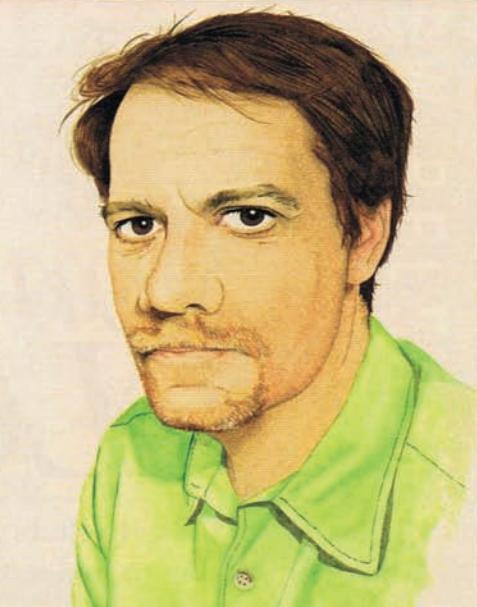
"I've been told that Wagner's music is better than it sounds," is the actual phrase, which Twain credits to the now forgotten humorist Bill Nye.

A small detail? Twain wasn't just making a quip, he was passing on something he thought worth preserving. And if you dig deeper into his

**'Publicly, Twain mocked complicated art... privately, he pursued those pleasures'**



**Mark Twain, master of the good line**



writings, especially his notebooks and journals where he was safely hidden from public view, you begin to see why he thought the line was so meaningful. Publicly, Twain mocked complicated art and the supposed pretensions of anyone who strove to take pleasure in it. Privately, he pursued those pleasures with diligence, and frustration.

"I hate the very name of opera," he wrote in his private journals in 1878. But why? He gives two answers: "Partly because of the nights of suffering I have endured in its presence, and partly because I want to love it and can't." And yet his private writings are filled with asides about how beautiful he finds passages in Wagner and Verdi.

Twain turns out to be conflicted by the long process of learning to like the high art of his day. John Ruskin, who could ferret grand meanings out of paintings in which Twain found visual cacophony, inspired Twain to observe, "only rigid cultivation can enable a man to find truth in a lie." And yet when a journalist went to interview Twain at home in 1890, what books did he observe near the master's desk? The Bible, and Ruskin.

So Twain was energetically ambivalent about art throughout his life. As a humorist, and one credited with bringing the folksy argot and bracing pragmatism of the Westerner into the pantheon of New England-dominated American literature, Twain was bound to be remembered for his lacerating scepticism about opera rather than his private pursuit of its delights. In many ways, he helped define an archetypal American approach to art: the Smart Philistine, smart enough to see the absurdity of high art, and committed to simple pleasures like a religious dogma.

Most of that ambivalence has been lost, and Twain is remembered not as a man struggling with art but as a curmudgeon, confidently dismissing it. He's funnier in the latter role, but it's only half the truth. ☀

## Musical musings

# Simon CALLOW

As the Stokowski Society shuts up shop, let us pay tribute to its great contribution to understanding the mysterious maestro

**A** couple of weeks ago I got a letter from my chum Edward Johnson, saying that after 30 years the Stokowski Society (which he, with others, had been instrumental in creating) was finally shutting up shop – membership numbers in decline, CDs not selling as well as they had, committee not getting any younger. I wrote back to say that they had done magnificent work of which they should be very proud, unearthing obscure recordings, researching contemporary comment, eliciting fascinating personal memories and generally separating truth from fantasy. Many great conductors have admirable societies devoted to maintaining their reputations – Beecham and Barbirolli come to mind – but none that has been quite so assiduous as the Stokowski Society in restoring great tranches of the discography to the catalogue.

That wonderfully enterprising label Cala has no fewer than 35 CDs conducted by Stokowski in its current catalogue, in so doing provoking a major reassessment of the great man.

Great man he certainly was, though in many ways – and despite the incontrovertible evidence of his musical genius – he remains an enigma. Those who invent (or reinvent) themselves, however flamboyant their manner, often prove curiously elusive. It is virtually impossible to connect the haggard, shaggy-headed sorcerer I saw conducting in London at the end of his life with the little boy born in Marylebone 90 years before. There is no mystery about his birth: we have all the documents. He was born in 1882; his father was a second-generation Pole whose mother was English, and his own mother

Irish. Of his musical gifts, there was never any question, and he was admitted to the Royal College of Music at the age of 13, where he studied – in the same classes as the 24-year-old Vaughan Williams – under Parry, Stanford and Walford Davies, the organist of City Temple, whose assistant he became. By the time he was 20, he graduated to St James's Piccadilly, of which he became organist and choirmaster.

In 1905 he became music director at St Bartholomew's Church in New York, where he dazzled the congregation, then returned to Europe and settled for a brief while in Paris, where, in time honoured fashion, he made his debut substituting for an indisposed maestro. Word spread, as far as Cincinnati, whose fledgling Symphony Orchestra, stuck for a chief conductor, hired him.

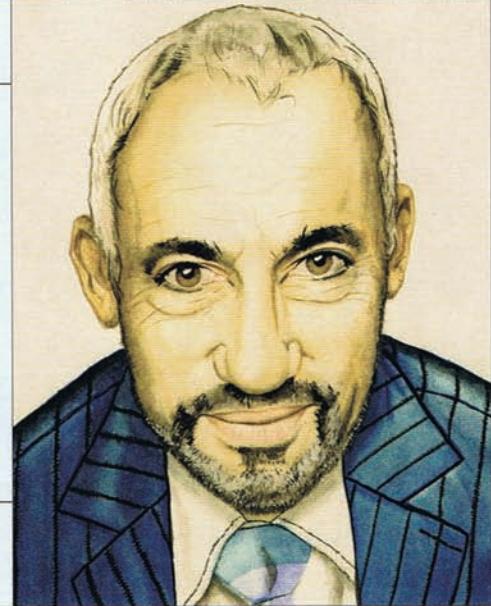
Improbable as all this seems, the real mystery is where and how he acquired the confidence to stand in front of an orchestra and impose his will on it. He had attended a few conducting classes with, rather surprisingly, Nikisch, Boult's teacher, whose watchword was "less is more". Evidently, like Beecham, who was similarly unencumbered with professional instruction, Stokowski had an innate musicality and supreme self-confidence.

From the moment he took over the Cincinnati orchestra, he was unstoppable.

**Where did he acquire the confidence to stand in front of an orchestra and impose his will on it?**



**Marylebone to magician: the enigmatic Stokowski**



Next stop was Philadelphia; the rest is gramophone history, and the history of music in America. Not only did he effect a staggering transformation in playing standards, he radically changed both the repertory and the composition of the audience. As well as premiering innumerable engaging little lollipops, mostly pictorial to some degree, he introduced to American audiences the most challenging of contemporary music. The list is astounding: Mahler's Eighth, *The Rite of Spring*, *Wozzeck*, *Gurrelieder*, Sibelius's Fifth, Sixth and Seventh Symphonies, Elgar's Second, Shostakovich's First, Third, Sixth and Eleventh, Vaughan Williams's Ninth, Britten's Piano Concerto, Schoenberg's Violin and Piano concertos. He gave Charles Ives's allegedly unplayable Fourth Symphony its first outing, and the first performances of almost the entire orchestral oeuvre of Hovhaness.

A great deal of this repertory he committed to disc. All of it is superbly played, all of it is bursting (sometimes to a dangerous degree) with flamboyant individuality; and yet his rehearsals – of which we have films and recordings – were very straightforward, rather strict, brisk affairs. Famously, within minutes of encountering him for the first time, and before he had uttered a word, any orchestra began to create the Stokowski sound.

BBC Legends, Pearl, Biddulph, Decca, EMI and Philips have all reissued astonishing performances, but the Cala list, including as it does material from every phase of his career – right up to the very final sessions, recorded when he was 95 – is a stupendous resource, for which we have to thank Geoffrey Simon and, of course, Edward Johnson and the shortly to be lamented Stokowski Society. There is now no excuse for anyone not to be familiar with the life's work of possibly the most significant conductor of the 20th century. ©

# NEW RELEASES

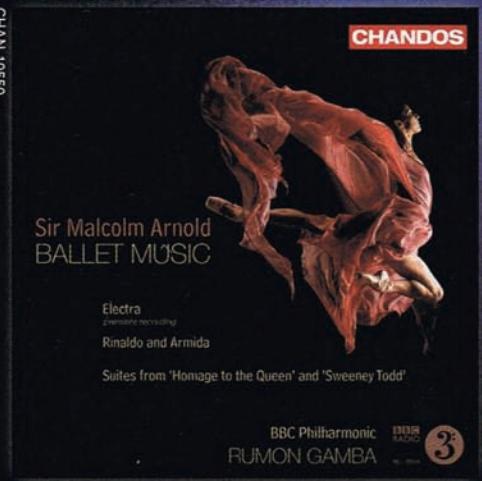
[www.chandos.net](http://www.chandos.net)

# CHANDOS

serious about classical music for 30 years

## DISC OF THE MONTH

CHAN 10550



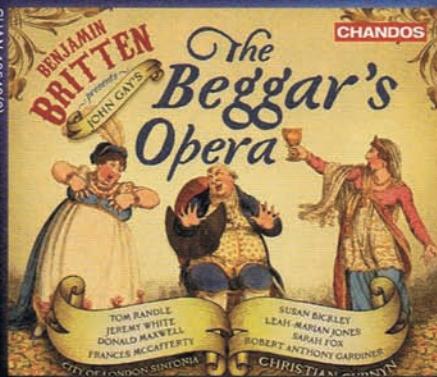
### Arnold: Ballet Music

*Electra* • *Rinaldo and Armida* • Suites from *'Homage to the Queen'* and *'Sweeney Todd'*

Having previously recorded symphonies and film music by Sir Malcolm Arnold, Rumon Gamba conducts the first disc dedicated solely to his music for ballet. The four scores featured here have such strong musical ideas and dramatic narrative, to say nothing of their sheer beauty and passion, that they come alive as pieces of music in their own right. Few of the ballets are represented in the catalogue and the complete score of *Electra* receives its premiere recording.

## FEATURED RELEASE

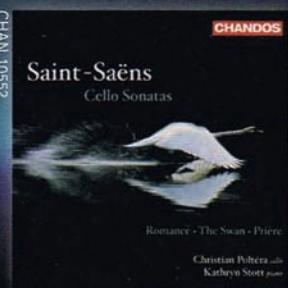
CHAN 10548(2)



### Britten: The Beggar's Opera

The popularity of his three chamber operas proper has tended to overshadow somewhat the brilliant realisation which Britten undertook of John Gay's *The Beggar's Opera*, completed in 1948. His version stands out through its skilful, sensitive treatment of the original music, and was prompted significantly by his love of folksong. This recording features the cast of The Royal Opera's 2009 production, including Tom Randle as Macheath, Jeremy White as Peachum, Leah-Marian Jones as Polly and Sarah Fox as Lucy Lockit.

CHAN 10552



### Saint-Saëns: Cello Sonatas

*Romance* • *The Swan* • *Prière*

The tuneful and many-faceted Cello Sonatas performed by Poltéra and Stott

Programme complemented with the much-loved 'Swan', early *Romance*, Op. 36 and late *Prière*

*BBC Music* on Fauré's Cello Sonatas: '[Christian Poltéra] is a fine choice of cellist for the two Sonatas. He phrases sensitively and makes the most of the composer's dynamic markings... Kathryn Stott's an ideal partner'

CHAN 10551



### Martinů

*Piano Quartet* • *Oboe Quartet*  
*Duo No. 2* • *Piano Trio No. 3*

Commemorates the fiftieth anniversary of Martinů's death

Features the exhilarating *Piano Quartet*, one of the finest chamber compositions from Martinů's American years

Performed by the Schubert Ensemble, leading exponents of chamber music for piano and strings

CHAN 10553(6)

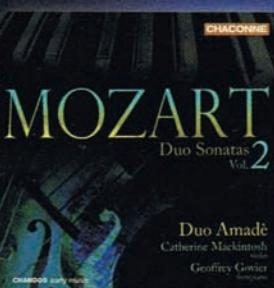


### Beethoven: Complete String Quartets

Among the greatest, most personal and enigmatic music ever written

*American Record Guide*: 'Valentin Berlinsky, cellist and founding member... has been waiting to make this set his whole career, and calls it "the great dream of my life..." A worthwhile dream. Each of the volumes in the series has been invested with palpable love... the playing here is uniformly committed – and a joy'

CHAN 0764



### Mozart: Duo Sonatas, Volume 2

The second volume of Mozart's charming, intimate works for piano and violin

Volume 1 made 'Editor's Choice' by *Gramophone* for its musicality and 'historically informed performance'

Performers recognised as pioneers in the modern early music movement

Chandos Records Ltd  
Chandos House  
1 Commerce Park  
Commerce Way  
Colchester  
Essex CO2 8HX, UK

Tel: +44 (0) 1206 225 200  
E-mail: [enquiries@chandos.net](mailto:enquiries@chandos.net)  
Web: [www.chandos.net](http://www.chandos.net)



### Richard Hickox: Within a Dream

Enjoy the breadth and depth of Richard Hickox's greatest achievements in the recording studio with this well-filled two-disc set. Profits from all sales of the set will be donated to The Richard Hickox Foundation. The CD will be launched at a Barbican Centre concert, 'A Celebration of Richard Hickox', on 15 October.

That strain again – where have we heard this before?

# The village music-makers

From the Crouch End Festival Chorus to The Kinks, for decades now a corner of north London has seen classical and rock meet in true harmony, finds local resident Philip Clark

**T**wo degrees of separation between Olivier Messiaen and The Kinks? That's the kind of thing that happens in Muswell Hill, north London. Let me tell you how.

Looking up the hill from East Finchley tube station, take a sharp right along Fortis Green. Back in the mid-1950s a young boy – Raymond – went to a Church of England school there. He relished singing in the school choir, which was accompanied by Mr Bate, the organist from the local church in Muswell Hill. Later he started listening to the bebop and Elvis Presley records that his eldest sister, who was married to a Canadian serviceman, had brought back to the UK. When Raymond joined his brother David's rock'n'roll band, they began rehearsing in the Clissold Arms, the pub on Fortis Green. "Later I learn that Mr Bate's daughter," Ray Davies

– former frontman with The Kinks – tells me, "is Jennifer Bate, the renowned Messiaen organist."

Ray Davies and I (Ray Davies! From The Kinks!) are sitting in Konk Studios (Konk! The Kinks' near-mythical recording studio) talking about his latest album, "The Kinks Choral Collection", which pairs him with the Crouch End Festival Chorus for a set of re-thought Kinks hits. The album is many things. It rocks. "You Really Got Me" – which in 1964 positioned The Kinks somewhere between The Rolling Stones' untidy urgency and the (relative) polish of The Beatles – is given a fervent, declamatory choral refit.

It swings. "Victoria", an anthem from The Kinks' 1969 concept album "Arthur (Or the Decline and Fall of the British Empire)", is transformed into authentic, swaying call-and-response gospel music. But most strikingly

– on "Waterloo Sunset", and a medley from "The Kinks are the Village Green Preservation Society" – the choir point up those strains of Englishness as essential to The Kinks + originality = success equation as their plundering of blues and early rock'n'roll.

"The great thing about working with the choir is everything can be done locally," Davies tells me. "They rehearse in Fortismere School, on Fortis Green, where I went to secondary school. "You Really Got Me" didn't come out too well at first. It's a pop song, and I'd stretched its structure too far. So we came in here to work on a final version the day before the session." Also on Fortis Green, a few yards along from the Clissold Arms, is a house called Fairport where, in 1966, when The Kinks were already rock gods, a group of young folk musicians convened. They rehearsed. They decided to form a band.



Ray Davies and the Crouch End Festival Chorus sing at Waterloo (though not at sunset)

And groping for an appropriate styling, they settled on: Airport Convention. The Kinks, the Crouch End Festival Chorus, Fairport Convention. What is it about this peaceful neighbourhood in North London that sparks music history?

Choirs were an enduring feature of Muswell Hill's cultural landscape during the early part of the 20th century (more of which later), but 1958 marked a turning-point. That year, Ruth Andrewes founded the Finchley Children's Music Group to give the first amateur performance of Benjamin Britten's *Noye's Fludde*; their first performance was at Southwark Cathedral, and in April 1959 they gave two further performances at All Saints' Church in East Finchley (still used today as a recording venue by Hyperion). The FCMG embedded into the consciousness of north London children the spiritual value of high-level music-making. Peter Maxwell Davies, Malcolm Williamson and Elizabeth Maconchy, many others too, wrote new pieces for the group. Like swimming, throw children in at the deep end and they float.

In '58, the Davies brothers – who would have been a suitable age for the FCMG – were instead finding their creative feet at the Clissold Arms. Rejecting early band names like The Bo-Weevils, The Ramrods and The Ravens, they eventually settled on The Kinks because it best symbolised their "kinky" mode of dress: a kind of camp highwayman chic. "In those days the Clissold Arms was a rough-and-ready boozer," Davies recalls. "The neighbours complained about the noise at home, and our parents sent us to the pub to rehearse. Then we played a couple of shows there. I recently heard some tapes of an early rehearsal. We weren't called The Kinks then, but we did a ska version of 'Never on a Sunday' and we were surprisingly soulful."

"I loved blues singers like Howlin' Wolf, Big Bill Broonzy and Bo Diddley. But when *You Really Got Me* went to Number 1 in 1964 eyebrows were raised because I didn't sing in an American accent. The generation before us, Cliff Richard is an example, sang transatlantic. But they were singing covers of American songs. I didn't know I was going to be a songwriter."



From the music scene of a genteel corner of North London came The Kinks



The Finchley Children's Music Group: singers of Benjamin Britten and Peter Maxwell Davies

when I wrote "You Really Got Me". I assumed it was a fluke. So I thought – I'll sing it the way I am. I'm a London person. That's my voice."

David Temple – music director of the Crouch End Festival Chorus – also believes in natural vocal enunciation: perhaps that's why he instinctively bonds with Davies. "The choir was formed in 1984 to perform at the Crouch End Festival," Temple tells me. "The time was absolutely right for a new choir. Crouch End was emerging as a happening area, and there were three or four local choirs that were essentially dying. We 'rescued' their best singers and auditioned for new blood. The turning-point for us was in 1994, when we were invited to give the 50th anniversary performance of Tippett's *A Child of Our Time* at the Barbican. Then people realised how dedicated and serious we were."

"Auditioning someone for the choir, I always put the emphasis on beautiful, rather than trained, quasi-operatic voices. I respect the trained voice enormously, but it's not how 'normal' people sing. I want the choir to be versatile and to sing with imagination." Which is why they can sing Tippett, Faure's Requiem – and Ray Davies? "That's our trademark." Are there singers who "graduate" from the Finchley Children's Music Group to the Festival Chorus? "Absolutely – we encompass the telegram to the Twitter generation."

Retaining his authentic London sound was a priority for Davies as the choir found their

way into his world. "I believe in singing the way you speak," he explains. "My singing voice is less 'cockles and mussels' than, for instance, Ian Dury's, but I was determined to get the vowel sounds right. Choirs have a tendency to sound American when they sing pop music, or fall back into scooby-doing. Temple knows the strength of every voice in his choir: he knew how to re-voice chords to help get the sound I wanted."

It's the hoariest cliché going, but London really is a collective of villages. This genteel area of north London – with Highgate Woods to the south, Alexandra

Palace towering above – is slightly removed from city hardcore busyness, but retains an urban drive. "The Village Green Preservation Society", The Kinks' 1968 masterpiece, is a Dylan Thomas-like memory space about a more innocent age: in essence, a rock album about the joys of strawberry jam, Sherlock Holmes and glancing through old family photo albums – an album that threw a quizzical glance towards the Swinging Sixties while swinging with the best of them. The archetypal village about which Davies writes surely has origins in Muswell Hill. Hear how this very English choir weaves against rockist backbeats and flashy electric guitar solos as they revisit The Green on "The Kinks Choral Collection". Listen to decades of north London rock and classical music history shake hands. ☺

My singing voice is less 'cockles and mussels' than, for instance, Ian Dury's

# Are musicals and opera the same thing?

**James Inverne, Jeremy Sams and Richard Thomas** discuss two genres that polarise opinion

**JI** The topic of the day is musicals and opera. Both art forms have traditionally been put into their own boxes. Opera fans often turn their noses up at musicals – perhaps that's something to do with what they see as easy emotional manipulation. And musicals fans can feel that opera is a step too far and not for them. Jeremy, musicals developed out of opera and operetta. Do you feel that they've ever really left?

**JS** When you talk about opera and musicals it depends what you mean. I find Rodgers & Hammerstein more similar to Puccini than, say, Mozart is to Monteverdi. There are many ways of telling stories on stage with music and drama. And you can call them opera, you can call them musicals. *Carmen* is an opera with dialogue; so are *Faust*, *Entführung*, *Fidelio*. Are those less operatic than *Les Misérables*, which has no dialogue at all?

To be honest, the actual musical and dramaturgical similarities are extreme. Of course, it's the same genre, it's a way of telling a story using music on stage in front of an audience. What's different are the cultural associations. There is still a snobbery about musicals, that opera is somehow a higher art, or better; but actually the thing itself isn't in essence different. What is different is the cultural context of it, what you expect when you go to an opera house, or to see a musical, and other purely pragmatic things such as the nature of voices in relation to the size of the house.

**JI** On which note, Richard, you wrote *Jerry Springer – The Opera*. Called an opera, you did it at the Cambridge Theatre and other venues associated with musicals. I imagine the audiences you got tended to be musicals audiences, and the types of voices were mixed. What did you think people would have expected and how did you want them to react?

**RT** We actually had a good split but there were those two distinct audiences. There's a great snobbery between the two cultures. I would term it all as music drama. Not in the Wagnerian sense but in the sense that you're essentially using two languages at the same time – the language of music and the language of words. That opens up infinite possibilities. So someone can be singing about love but the music shows that they're feeling hate. That's great and is the only reason to do it.



**James Inverne** is editor of Gramophone and author of a number of books about musicals



Composer and lyricist **Richard Thomas** is currently working on a new opera about Anna Nicole Smith



Director and translator **Jeremy Sams** has worked on shows ranging from Wagner to *Chitty Chitty Bang Bang*

It's a very elusive, incredibly difficult art form to pull off. Because to get it right you're raising the bar in terms of intensity; you can lose the pace of the music and the drama so easily.

*The conversation moves on to discuss the different traditions of voice production.*

**RT** With opera singers you've got a crazy palette to use and a sort of formality. Actually, it's a kind of alienation that is very useful for comic purposes. In opera you can get away with violence and obscenity that you can't in music theatre.

**JI** Why is that?

**RT** It's to do with the technique; it cushions and diminishes the impact.

**JI** It always struck me that the reason for all the swearing in *Jerry Springer* wasn't the number of swear words, it was the idea of using "high art" – it was couched as an opera – to depict "low art", trailer trash.

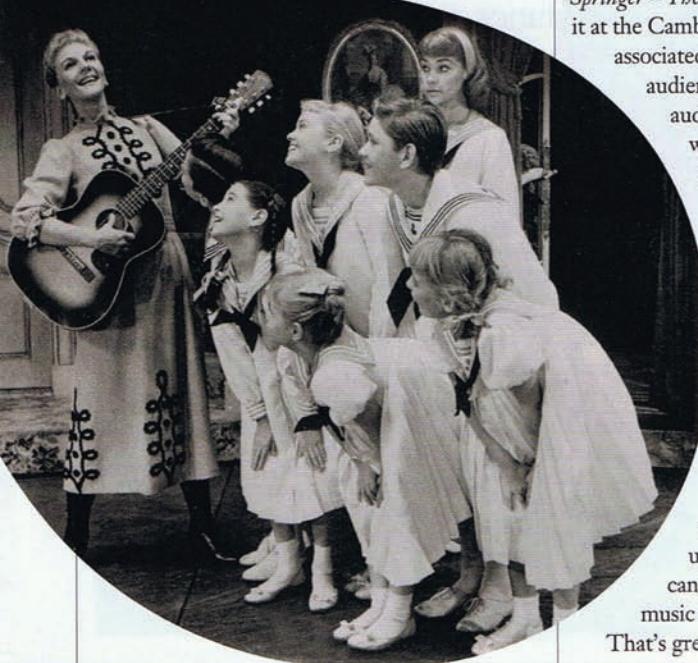
**JS** Even by calling it *The Opera*. It's a great title but all you're doing is circling the backs of other people's snobbery, isn't it? Saying, here's a low-life thing and here's a high-life concept.

**RT** Only if you consider those things to be a low life and high life clash. It wasn't supposed to be laughing at the expense of poor people.

**JI** But wasn't the point that you *did* dignify these characters? And the thing with music, and perhaps especially with opera, is that you can point to an inner nobility even of characters who are swearing at each other. And isn't that something you can do more with the style and conventions of opera than musicals?

**JS** If you can say you can dignify someone more with an opera that really does imply that opera is a higher or more dignified art form, which is nonsense. I'm surprised to hear you saying that.

**Operatic conventions:**  
Rodgers & Hammerstein's  
*The Sound of Music* on  
Broadway in 1959



**JL** The word "opera", the vocal production and perhaps some sense of associated orchestral opulence have all contributed to an expectation of some sort of grandeur which you wouldn't usually associate with that subject matter.

**RT** But then you listen to something like *Show Boat* and there's plenty of grandeur there.

**JS** The way people sound when they sing is not an essence of the dramaturgic piece, it's just how people sound, like how people look. It's an adverb not a noun, as it were.

**RT** However I would say that there were things I knew would only be funny if there were operatic elements in the show.

**JL** The musicals producer Cameron Mackintosh once told me that operatic voices are very good at suggesting dogmatic, steadfast characters who won't be swerved but that they are less flexible than their musical theatre counterparts.

**RT** That's very true. That's often clear in *Porgy*. Gershwin's tunes are slaughtered operatically, but you hear one or two bars of Nina Simone singing "I loves you Porgy" and your heart melts. It's often a disappointment when you hear it with opera voices.

**JS** I disagree. There are good and bad singers.

**RT** I would say if you want absolute sentimentality, someone to rip your heart out, you'd go for a musical theatre performer.

**JL** There are stylistic traditions as well. Things that have become clichés. That little catch in the voice to denote deep emotion you get among some musicals singers, the holding back for effect before letting the vibrato go...

**JS** Anyone's capable of that in any genre.

**JL** That may well be, but is there anything in the idea that the opera voice comes out more or less fully formed, that it's a different kind of sound?

**JS** These are not musical questions so much as historical questions. Opera started in small court venues but when it became a bourgeois phenomenon singers were playing to huge houses and so had to make a noise to fill the house and eventually to defeat increasingly large orchestras. So it evolved in a Darwinian kind of way to match sociological change. And the music then evolves to match the sounds and so on. Had there been radio mics in the 19th century, the whole sound would be different. But it's just a stylistic trope that became a tradition.

**RT** As a composer I know when I want an operatic timbre here, a musical theatre timbre here.

**JS** Those sort of terms are rapidly going out of date. The reason that opera singers have those sounds is because the new pieces demand it.

**JL** brings up the change in direction in musical theatre since the 1980s, when he suggests the two forms moved closer together.

**JL** Suddenly with Lloyd Webber and Boublil and Schönberg, who wrote *Les Misérables* and *Miss*

*Saigon*, we had through-sung musicals with an operatic structure.

**JS** The through-sung musicals aren't operatic at all. What's happened there, which fascinates me, is that the dramaturgy, which is so astonishing in the Rodgers & Hammerstein shows, disappeared. These were people steeped in dramaturgy, steeped in theatre; when Sondheim, who's in that tradition, comes to London he'll see eight shows in a week. Lloyd Webber was originally not so much a theatre person as a songwriter. Schönberg absolutely is not connected to theatre in that way. And you could add Elton John to that list. Those last two have little sense of musical theatre and dramaturgy. What they have got is directors who can take that raw material and turn it into a piece of theatre – it's dramaturgy by director rather than by author. That's the new dramaturgy.

**RT** Stephen Daldry had a huge impact on *Billy Elliot – The Musical*.

**JS** Look at *Les Mis*, *Billy Elliot*, *Mamma Mia*, *Miss Saigon*. Not for nothing are those directed by four of the greatest directors working in the world – Trevor Nunn, Stephen Daldry, Phyllida Lloyd, Nicholas Hytner.

**JL** That's fascinating because most people say that musicals got operatic in the '80s and what you're saying is that they had less in common with opera than did Rodgers & Hammerstein.

**JS** These guys knew theatre and incidentally used operatic ideas. There are structures, since Hammerstein, that are repeated and work, like the "dream ballet" device in Act 2 where time passes. That tradition comes from opera. Sometimes the link is clear – at the end of *The King and I*, the King dies almost unnoticed, which is exactly the same structure as the end of *La bohème*. And that's the difference between those two works – nothing whatsoever.

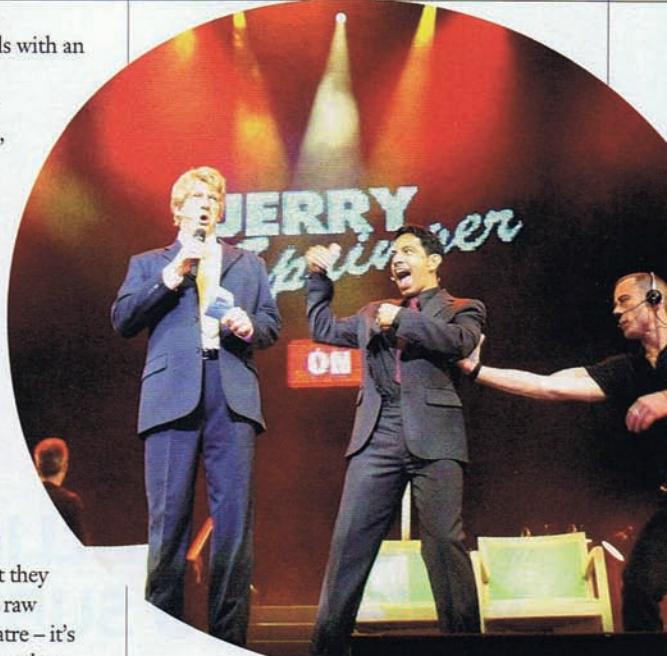
**RT** The other thing about opera, and I'm writing one about Anna Nicole Smith for Covent Garden, is that there are no previews, which is very different to musicals. You're just told that the first performance of *Anna Nicole* in 2011 will be opening night. I'm having kittens about that! For *Springer* we had months in various places before the big London opening. In opera you can only beg and fight for sing-throughs!

**JS** This is why Sondheim won't touch opera. He says: "Give me two weeks of previews and I'll write for any house you like."

**JL** Could you not use a co-production with a smaller house effectively to have the musical theatre preview experience?

**JS** There's no hiding place! ☺

*The Faber Pocket Guide to Musicals*, by James Inverne, is available now



High art depicting low life: a scene from *Jerry Springer – The Opera*

That's the difference – nothing

**JEREMY SAMS**

# FREE

**VAUGHAN WILLIAMS FILM MUSIC BOX-SET  
WHEN YOU SUBSCRIBE TO GRAMOPHONE**

**WORTH  
£29.99**



Order online at [www.themagazineshop.com/GMCD/MAW9P](http://www.themagazineshop.com/GMCD/MAW9P)

OR CALL **08456 777 823**



**PLUS  
SAVE 15%  
WHEN YOU  
PAY BY  
DIRECT  
DEBIT**

## Reasons to subscribe

- **FREE** Vaughan Williams – Film Music Collectors' Edition three-CD box-set
- **SAVE UP TO 15%** on the shop price
- **EASY DIRECT DEBIT PAYMENTS** – just £23.00 every six issues
- **FREE DELIVERY** direct to your door
- **NEVER** miss an issue
- **PLUS** exclusive subscriber-only offers and discounts

Offer ends October 29, 2009  
Please have your bank details ready and  
quote the promotional code MAW9P

# SUBSCRIPTION ORDER FORM

SIMPLY COMPLETE AND RETURN  
THIS FORM OR CALL 08456 777 823

YES, please start my subscription to **Gramophone** and send me my FREE Vaughan Williams three-CD box-set

**YOUR DETAILS / BLOCK CAPITALS PLEASE** (must be completed)

Title	First name	Surname
-------	------------	---------

Address		
---------	--	--

Postcode		
----------	--	--

Telephone		
-----------	--	--

If you are happy to receive offers, news, product and service information from Gramophone and Haymarket Media Group, publishers of Gramophone, via e-mail and SMS, please enter your details below:

E-mail	Mobile
--------	--------

### DIRECT DEBIT PAYMENT OPTION – SAVE 15%

#### PAYMENT DETAILS

I will pay £23.00 every six issues by Direct Debit – SAVE 15%

To the Manager: Bank/Building Society
--

Name(s) of account holder(s)
------------------------------

Branch sort code <input type="text"/> <input type="text"/> <input type="text"/>	Bank/Building Society account number <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/>
--	---

Reference Number (for office use only)
--

#### INSTRUCTIONS TO YOUR BANK/BUILDING SOCIETY

Banks and Building Societies may not accept Direct Debit instructions for some types of account. Please pay Haymarket Media Group Direct Debits from the account detailed in this instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may stay with **Haymarket Media Group** and, if so, details will be passed electronically to my Bank/Building Society.



Signature	Date
-----------	------

#### OTHER PAYMENT METHODS

<input type="checkbox"/> I enclose a cheque made payable to Haymarket Media Group for £58.50 for 13 issues
<input type="checkbox"/> Please debit £58.50 from my
<input type="checkbox"/> Visa <input type="checkbox"/> MasterCard <input type="checkbox"/> Maestro <input type="checkbox"/> American Express

Card No <input type="text"/> <input type="text"/>
--

Valid from <input type="text"/> / <input type="text"/>	Expiry date <input type="text"/> / <input type="text"/>
---	--

\*Issue number (Maestro only)

Signature	Date
-----------	------

PLEASE RETURN THIS FORM TO:

**GRAMOPHONE**  
**FREEPOST RSBZ-BRLH-AXYB**  
**PO BOX 326**  
**SITTINGBOURNE**  
**ME9 8FA**  
QUOTE REF MAW9P

This offer is open to UK residents only. **Offer ends October 29, 2009.** Overseas rates are available on +44 (0)1795 592 980. Please allow 35 days for delivery of your gift and first issue. The gift will be sent under separate cover from the magazine. Should we run out of gifts, you will be offered an alternative gift of a similar value – there is no cash alternative. Details of the Direct Debit Guarantee are available on request. Direct Debit rates are valid for one year after which they are subject to change – should prices change we will inform you in writing. Haymarket Media Group, publishers of Gramophone, would like to contact you from time to time by post and phone with special offers and information that we think will be of interest to you, but we also respect your privacy. Please tick here if you would prefer not to receive these offers  Occasionally we may pass your details to carefully selected partners whose products we think will be of interest to you. Please tick here if you would prefer not to receive these offers

Nicola Benedetti: staying true to herself



## The art of learning

Violinist **NICOLA BENEDETTI** on how trumpeter Wynton Marsalis helped her learn to love her music-making

**A**bout three and a half years ago I was in New York to take part in the Academy of Achievements, an international event for prominent young people. Among those coming to speak and play to us was the great jazz trumpeter Wynton Marsalis. He heard me play and said he was impressed. I immediately felt he was someone who could, in some strange way, see right through me. It's very rare that you get told things that you haven't heard before, but he's given me this amazing advice.

This was a strange time for me. I was just beginning to do a lot of concerts, recording my first CD – there were a lot of life-changing things going on. At that point of my life, to have someone who was objective and had no vested interest, but who'd been through it all and could help me stay true to myself, that's when I really began to find myself and to work out what I wanted to do.

Confidence was not my strong point then. Yet he showed me that I should focus on the things that were unique to me, that I should learn to value them rather than dismiss them as things I was simply born with. He assured me that if I focussed on my strengths rather than obsessing about what I

needed to work on, the rest would come. After all, players of past eras weren't deluged with recordings – they didn't obsess about the sounds others would make – they'd simply develop their own sounds.

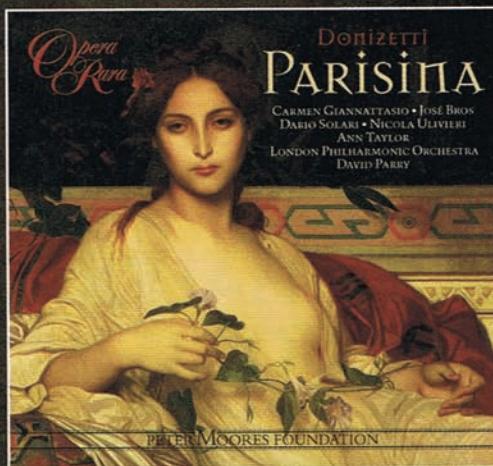
At the same time, he'd say, it's vital to remember that the music is absolutely at the centre of every performance. When you're young and begin to play in public, everyone talks about how you've played, about your interpretations – it's all about you. And when you go on stage it's easy to turn your focus on that rather than simply serve the music.

We talk regularly and I still play to him from time to time. His harmonic understanding is unbelievable. And Wynton is an obsessive learner, he can't stop studying books and manuscripts, whether it be jazz, classical or folk. That in itself also introduced me to the notion that the simple act of learning, whatever it is you're learning, is valuable. Everything informs everything else.

Meeting him changed my life. Because what he taught me boils down to one thought – and I suppose it comes down to learning to love what I can do. ☺

**Benedetti's new disc, 'Fantasie', is reviewed on page 86**

# Opera Rara NEW RELEASE



ORC40 (3CD)

## Donizetti PARISINA

This major new studio recording of Donizetti's neglected opera revives one of his darkest tragedies.

**Carmen Giannattasio • José Bros  
Dario Solari • Nicola Olivieri • Ann Taylor  
Geoffrey Mitchell Choir  
London Philharmonic Orchestra  
David Parry – conductor**

**'Carmen Giannattasio's last gasp was one of the most electrifying in all opera'**

Hilary Finch, *The Times* (reviewing the concert performance)

**TO ORDER** Tel: +44 (0)20 7613 2858 Email: [info@opera-rara.com](mailto:info@opera-rara.com)  
[www.opera-rara.com](http://www.opera-rara.com) 134–146 Curtain Road, London, EC2A 3AR  
 Registered charity number 261403

*Opera Rara* • Orchestra of the Age of Enlightenment

## Donizetti's Maria di Rohan

Concert Performance / 7 November 2009

Royal Festival Hall, 7pm

## DEATH, DUELS & LOVE

Sir Mark Elder Conductor

Cast includes  
Krassimira Stoyanova  
José Bros  
Christopher Purves

**BOOK NOW**

0871 663 2597

[southbankcentre.co.uk/oac](http://southbankcentre.co.uk/oac)

RESIDENT AT  
**SOUTHBANK  
CENTRE**

QUIZ

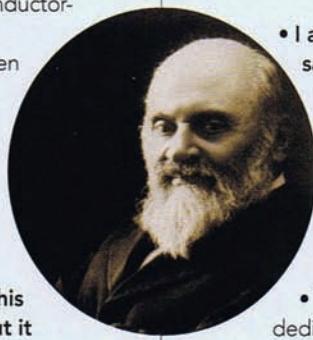
# What am I?

Put your wits against the Gramophone editorial team

Who? What? When? or  
Where? Each month we give  
you a set of clues to help you  
solve a musical mystery.

was born in the same town as a  
current Russian conductor-  
man, exactly a  
century earlier. Given  
the size of his  
discography, I'm  
surprised he has  
not recorded my  
best-known work.

Brahms took  
11 years to write his  
first symphony, but it  
took me 33 to finish mine.  
It was premiered the year after



the German composer died.

- The nationalism I helped promote among the composers of my homeland was more influential than my compositional legacy.

- I am buried in the same St Petersburg cemetery as my four most famous acolytes. Together we were quite a handful.

- Tchaikovsky dedicated three works to me, including a symphony.



Petersburg, where our mystery musician (pictured top) is buried

## HOW TO ENTER

Send your answer by e-mail to [gramophonequiz@haymarket.com](mailto:gramophonequiz@haymarket.com) or postcard to Gramophone Quiz (Awards 2009), Gramophone, Teddington Studios, Broom Road, Teddington, Middlesex TW11 9BE, UK; please include your name, address and contact telephone number. The closing date is November 17.

**AUGUST ISSUE WINNER:** The mystery singer was Robert Merrill. The first correct answer drawn came from Magnus Lindgren of Eslöv, Sweden, who wins a selection of CDs.

The winner will receive a selection of CDs. Employees of Haymarket Media Group and their agents and families may not enter. The Publisher's decision is final and no correspondence will be entered. There is no cash alternative. Gramophone and Haymarket Media Group would like to contact you with special offers and news we think you'll find interesting. If you do not wish to receive such information via post, phone or e-mail, please write to Data Controller, Circulation Department, at the address above or e-mail [dataprovider@haymarket.com](mailto:dataprovider@haymarket.com)

new CHANNEL CLASSICS release

# BRAHMS no.1

'a German-Hungarian-Gypsy-Swiss-Austrian symphony'



"An orchestra musician is an artist, not an employee, and artists must be given the chance to take initiatives and to be creative. Only an orchestra of true artists - making music as a highly disciplined team - is able to realize the dreams of the composers and pass on an uplifting experience to the audience, touching all listeners deep in their heart. This is our aim for which the Budapest Festival Orchestra has been created."

Iván Fischer

## Fischer & BFO on Channel Classics



for news, interviews and reviews visit [www.channelclassics.com](http://www.channelclassics.com)  
distribution in UK: [info@rskentertainment.co.uk](mailto:info@rskentertainment.co.uk)

CHANNEL CLASSICS

# ROYAL CONCERTGEBOUW ORCHESTRA

*'The World's Greatest Orchestra'*

*Gramophone December 2008*



## NEW RELEASE



Robert Schumann *Szenen aus Goethes Faust* Nikolaus Harnoncourt, Honorary guestconductor

With Christian Gerhaher Christiane Iven Alastair Miles Werner Güra Mojca Erdmann Birgit Remmert Elisabeth von Magnus  
Franz-Josef Selig Netherlands Radio Choir Netherlands Children's Choir

RCO (2SACD) [www.rcolive.com](http://www.rcolive.com)

## ONE TO WATCH

**Name** Erik Bosgraaf  
**Born** 1980, The Netherlands  
**Plans** Forthcoming concerts include November 21, Concertgebouw, Amsterdam; November 24-27, Sofia Baroque Arts Festival; December 6, Studio LOOS, The Hague. Channel Classics releases his disc of Vivaldi recorder concertos in November.

# Erik Bosgraaf



**A**nyone who considers the recorder the sole preserve of the period-instrument world should think again. Dutch recorder-player Erik Bosgraaf is equally at home in early and contemporary music, expanding his instrument's repertoire through commissioning new works, some of which incorporate new media, while a concert in December will see him improvising with four laptop artists. But then, as a former rock band member, Bosgraaf's definition of what is good music healthily transcends not just era

but genre too. His first recording, of music by 17th-century composer Jacob van Eyck, topped the Dutch classical chart, while his contemporary music CD/DVD "Big Eye" was picked in our annual Critics' Choice by Gramophone's William Yeoman, who called it "wacky, irreverent and thought-provoking". His latest disc, of Vivaldi recorder concertos, is released by Channel Classics in November. Bosgraaf this year received a Borletti-Buitoni Trust Award, with which he will expand his instrument collection and commission further works. ☺

Cadogan Hall Presents

# Zurich International Concert Series 2009/10



CADOGAN HALL

Tickets: £18 - £39

Series discounts available on top and second price tickets.

Group discounts of up to 30% available.

Limited number of student tickets available for each concert at £10.

Box Office: 020 7730 4500

Book online: [www.cadoganhall.com](http://www.cadoganhall.com)

Cadogan Hall, Sloane Terrace, London SW1X 9DQ

Friday 2 October, 7.30pm

St. Petersburg  
Symphony Orchestra

Alexander Dmitriev CONDUCTOR

Barry Douglas PIANO

Tchaikovsky

Saturday 31 October, 7.30pm

Czech Philharmonic Orchestra

Jakub Hrusa CONDUCTOR

Steven Isserlis CELLO

Dvořák

Wednesday 18 November, 7.30pm

Polish National Radio  
Symphony Orchestra

Jacek Kaspšzyk CONDUCTOR

Mikhail Rudy PIANO

Elgar/Chopin/Rachmaninov

**2010**

Tuesday 2, Wednesday 3, Monday 8 February

Czech National Symphony Orchestra

Libor Pesek, Petr Altrichter CONDUCTORS

Dvořák/Martinů/Smetana

Thursday 25 March, 7.30pm

Bergen Philharmonic Orchestra

Andrew Litton CONDUCTOR

Heidi Grant Murphy SOPRANO

Grieg/Mozart/Mahler

Wednesday 14 April, 7.30pm

Luxembourg Philharmonic Orchestra

Emmanuel Krivine CONDUCTOR

Jean-Yves Thibaudet PIANO

Mendelssohn/Grieg/Tchaikovsky

Thursday 13 May, 7.30pm

Moscow State Symphony Orchestra

Pavel Kogan CONDUCTOR

Igor Tchetuev PIANO

Borodin/Rachmaninov/Rimsky-Korsakov

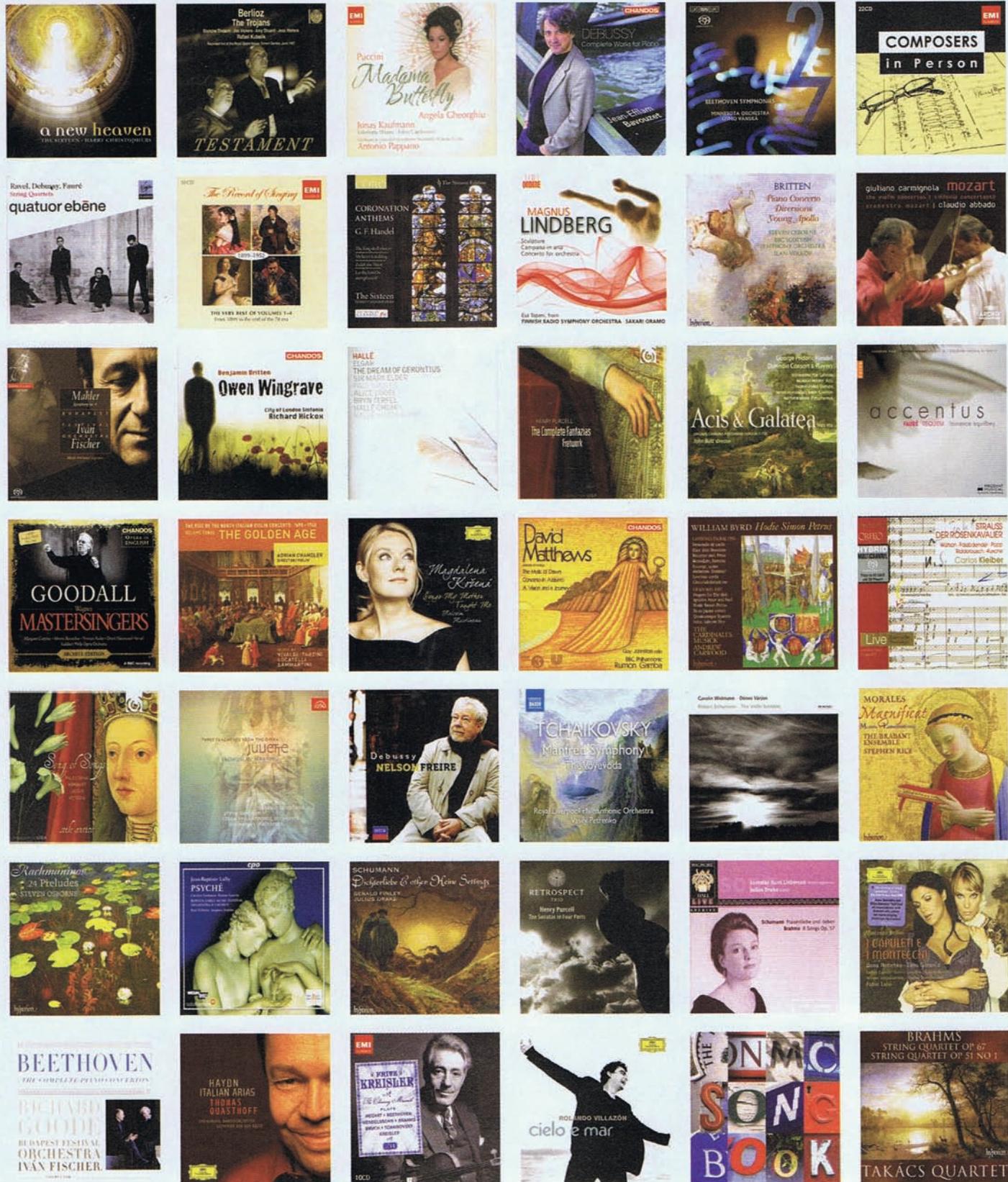


The CLASSIC *fm*  
GRAMOPHONE  
Awards 2009

# Awards 2009

The past year has been a wonderfully rich one for classical recordings – join us as we celebrate the very best of them

38	INTRODUCTION
40	ARTIST OF THE YEAR
42	LIFETIME ACHIEVEMENT AWARD
45	MUSIC IN THE COMMUNITY / SPECIALIST CLASSICAL CHART AWARDS
47	LABEL OF THE YEAR
49	SPECIAL ACHIEVEMENT / INNOVATION AWARDS
51	EDITOR'S CHOICE / YOUNG ARTIST OF THE YEAR AWARDS
53	THE AWARD-WINNING RECORDINGS
64	RECORDING OF THE YEAR



# Notes from a record year

The 12 months from mid-2008 to mid-2009 have produced what seasoned Awards watchers might consider a vintage year. Read on...

**A**s always, we invited the record industry to nominate a proportion of their (new) releases drawn from the period from the beginning of June 2008 to the end of May 2009. This produced a long list of nearly 500 recordings. This list was then scrutinised by panels of specialist voters who then voted and reduced it to just six discs in each of the 15 categories.

At this point, any critic from *Gramophone*'s panel of 50 reviewers could opt into as many categories as he or she wanted. Copies of the short-listed discs were dispatched and, over the course of the summer, music was consumed, evaluated, discussed and finally voted upon. This produced the winner in each category (and for your interest we list the top three discs in each category and their votes in the following pages).

For the Recording of the Year we convened a panel of critics and each was sent all 15 category

winners. We met at Haymarket's Hammersmith offices in early August and spent a long morning discussing the winners, weighing up their merits, considering whether they added that something special to the vast and well-stocked record catalogue that has grown up over the past century. A vote was taken and the winner of winners emerged – interestingly the disc voted as Recording of the Year by this jury was exactly the same disc that would have won had the sheer weight of votes at the Second Round been taken into account. So the jury confirmed the wider critical vote.

In addition to the 15 recording awards, we make, as usual, a number of special artist awards – a public vote gives us the Artist of the Year and votes by *Gramophone*'s editorial team secure the other winners. It's been a strong year and one that reflects the continuing imagination and flair of an industry that has given us all so much. ©



# Artist of the Year

The Sixteen become the first ensemble to triumph in Gramophone's public vote

**W**hat a remarkable year The Sixteen have had – and what a superb way for the much-loved and consistently excellent choir to celebrate their 30th anniversary season!

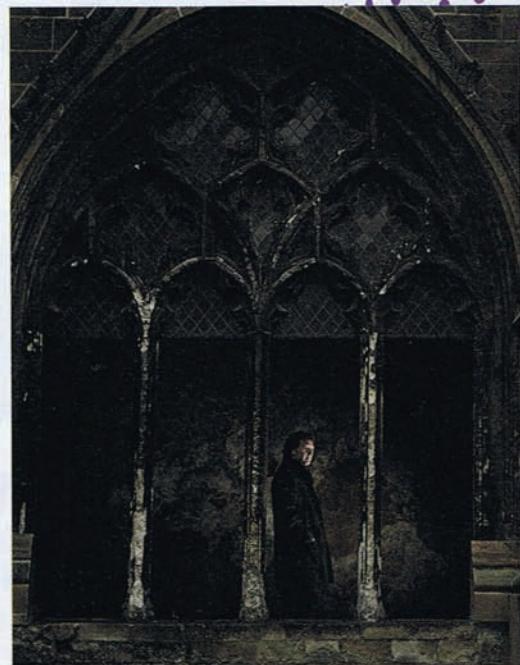
It's particularly pleasing to give this Award – which recognises the contribution made by an artist (or in this case artists) to musical life over the past 12 months – to The Sixteen. Not only do they perform and record music often little-known to all but the choral aficionado (and sometimes even then...) with exquisite style and beauty of sound, they are also among the hardest-working and most dedicated ambassadors for choral music, something we explored in our May issue cover story.

Every year, under the stewardship of founder-conductor Harry Christophers, The Sixteen take a thoughtfully curated programme of music – usually, though not exclusively, early repertoire – on a tour of cathedrals, chapels and concert halls throughout the UK, hosting a number of workshops for amateur singers en route. But as well as the Choral Pilgrimage, they are as likely to be found presenting an oratorio at the Barbican, seen performing at the Southbank Centre where they are associate artists or at international venues, appearing on television in the BBC's

*Sacred Music* series, or heard on radio as "The Voices of Classic FM".

And, of course, recording. Their catalogue was already extensive when, in the late 1990s the group founded their own label, Coro. It continues to go from strength to strength, garnering plaudits with its releases exploring the full breadth of the choral repertoire. This year alone has seen The Sixteen commit composers as varied as Purcell and Guerrero, Howells and Stanford, James MacMillan and Roxanna Panufnik to disc. The highlight must however be the superb disc of Handel Coronation Anthems, *Gramophone's* CD of the Month in April and now winner of the Baroque Vocal category at this year's Awards. It demonstrates perfectly what is so inspiring about this group: some of the most familiar pieces in the choral repertoire, even something as firmly etched on our consciousness as *Zadok the Priest*, emerged feeling newly crafted and thrillingly alive.

But perhaps most satisfying – for us as well as for The Sixteen – is that this year sees the group receive Awards both from our critics and from the public.



The Sixteen are among the hardest-working and most dedicated ambassadors for choral music

NICK WHITE, SAM BARKER, MARK HARRISON



Affirmation, if it were needed, that this group both excel artistically and inspire and engage audiences throughout the UK and beyond (alongside *Gramophone* readers, listeners to radio stations around the world from Classic FM to CBC in Canada to Radio New Zealand voted).

The Sixteen emerged as clear front-runners from an extremely prestigious field. Their fellow nominees were: pianists Pierre-Laurent Aimard and Jean-Efflam Bavouzet, mezzo-soprano Sarah Connolly, soprano Diana Damrau, conductors Gustavo Dudamel, René Jacobs and Mariss Jansons, and bass-baritones Gerald Finley and Bryn Terfel. Not a bad selection to beat. ☺

Collective achievement:  
The Sixteen (bottom left  
and right) and, left, their  
inspirational leader  
Harry Christophers



# Lifetime achievement

Pierre-Laurent Aimard pays tribute to Nikolaus Harnoncourt, a true visionary

My first experience of Nikolaus Harnoncourt as a musician was through his recordings and through reading his books, and then a meeting that happened in the Berlin Philharmonie in spring 1999 where he was rehearsing Strauss. This was very interesting, because reading his books I felt that even though he had always acted in other musical fields than mine until then, it seemed to me that there was the same kind of attitude – of going to the texts and trying to understand them and bring them to life. And speaking for a long time with him it appeared this was the case. It was a fascinating conversation.

He suggested I play something, which I did – and then proposed that I play and record with him the Beethoven concertos. I would certainly never have recorded them at that moment, but the fact that he proposed that to me after having heard me play Beethoven, the fact that he was interested to ask somebody who was quite fresh in his approach to the concertos – the kind of very special way he was going to the pieces in general, the kind of risks he took, was for me something incredibly attractive. It was not the fact that he wanted to record them that attracted me, but the fact that he wanted to make this adventure.

Musical life is interesting if you are nourished and enlightened by strong personalities, and in this case it seemed to me hugely enriching to work with somebody who had such a very creative attitude. He has a way of combining a great knowledge, working with the text with a great freedom in vision, intuition and dramaticism. I felt this alchemy was very strong.

He has always worked with a small number of groups that he has chosen and that have chosen him – such as the

Chamber Orchestra of Europe. There is a very strong relationship: this is a group that knows him personally, his way of acting, teaching, living the music. When musicians know each other so well, they can go very far, very quickly.

There are conductors who can get very “alive” interpretations without Harnoncourt’s period-instrument background, but this way of having done things gives a special identity to his interpretations. He is a musician who



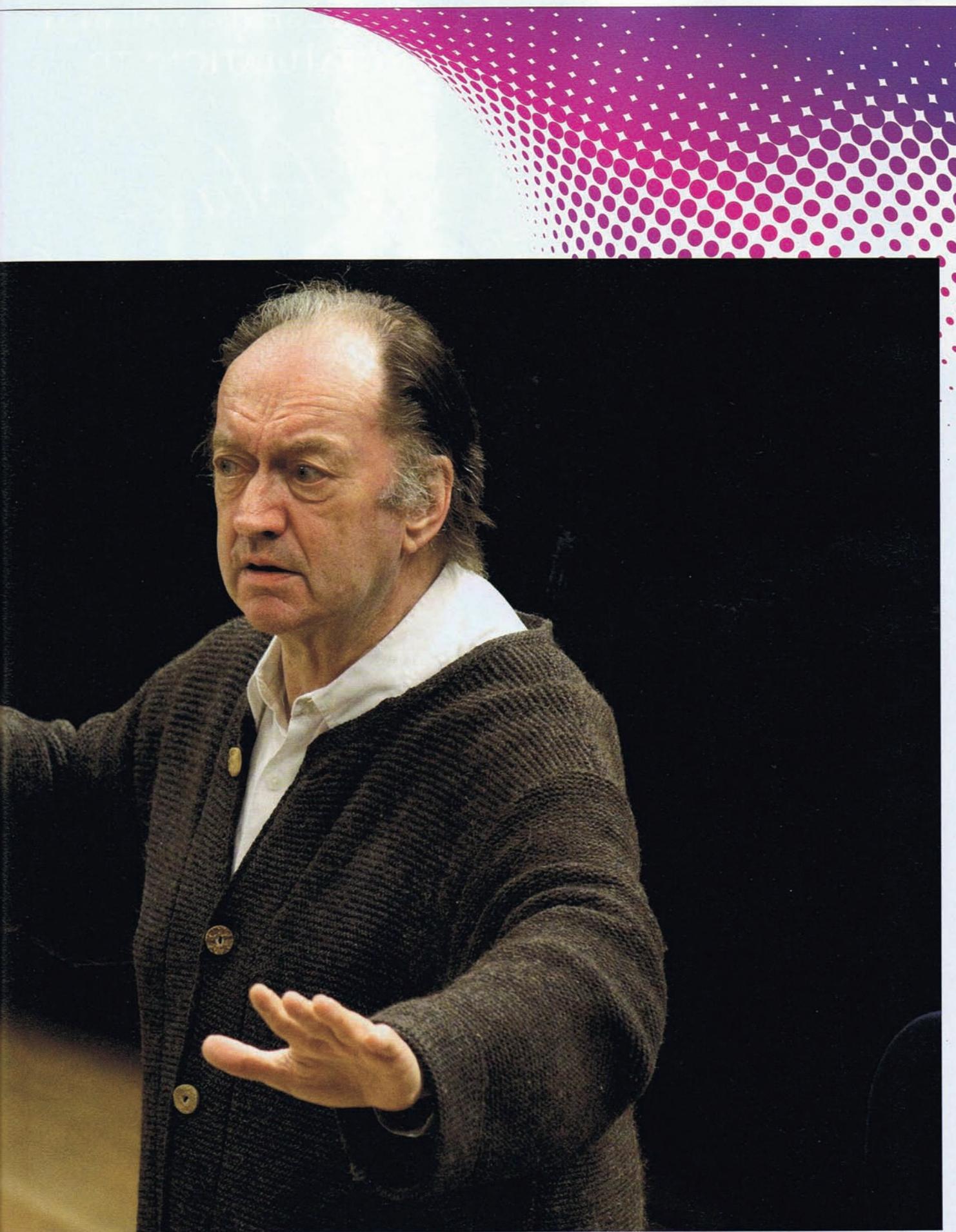
is incredibly passionate and committed in music, with a pure spirit as well, discovering new scores, in general and for himself. He has a very young soul.

He is somebody who has completely changed – though he says that a part of it was not his intention – the approach to music. He is not a prisoner of his own history: he goes on surprising everybody by the choice of the repertoire he does, and his way of music-making. He is still shocking the world!

I have been lucky to have performed with him on so many occasions – the Beethoven concertos, the Triple Concerto, the Dvořák Concerto. He is a phenomenal musician, who has given a very strong direction to a whole era of music-making. ☺



He is a musician who is incredibly passionate and committed in music, with a pure spirit as well



SONY MUSIC SENDS WARMEST  
CONGRATULATIONS TO

# *Nikolaus Harnoncourt*

FOR YOUR WELL-DESERVED  
SUCCESS AT THE 2009 CLASSIC FM  
GRAMOPHONE AWARDS



WE ARE PRIVILEGED TO HAVE  
WORKED WITH YOU ON SO  
MANY FANTASTIC RECORDINGS  
OVER THE YEARS



## MUSIC IN THE COMMUNITY

The CLASSIC FM  
GRAMOPHONE  
Awards 2009

A newly created Award, in partnership with The Times, recognises an inspiring individual in the voluntary music sector

**W**hen recently *Gramophone* ran an online feature about the world's most inspiring orchestras – focusing exclusively on their social roles rather than their musical quality – there was a fulsome reaction. Readers wrote to voice their approval and media outlets reported on the initiative. Music has always had a transformative power; it can help to give lives direction, even to give life itself a measure of clarity and meaning. More practically, perhaps, the meritocratic system of auditions can provide a way up for those from underprivileged backgrounds.

All of these benefits have been demonstrated by the much-lauded Venezuelan *Sistema* and its most famous graduates, Gustavo Dudamel and the Simón Bolívar Youth Orchestra. Yet, with all the praise heaped upon these young players and their charismatic conductor, it might seem, judging from the media coverage, as though there has been little elsewhere of any comparable worth. Rather, the *sistema*'s moment in the sun ought also to focus attention on the many other marvellous schemes around the world.

In the UK, for instance, the voluntary music-making sector is enjoying something of a boom time in terms of popularity. According to the umbrella organisation Making Music, in England alone there are currently more than 11,000 voluntary music groups, the overwhelming

majority of which play classical music. Making Music's members, which represent only 20 per cent of all UK groups, comprise in excess of 180,000 music volunteers. Their member groups conduct some 1400 educational workshops each year and present more than 10,000 musical events to 1.6 million people. So *Gramophone* felt it was high time to recognise with a special award the people who make this happen.

Nor would this award go to an acknowledged star. We wanted to recognise the unsung heroes, the people who spend their days, often their precious spare time, coaxing and cajoling people to join in with their vision. Those, perhaps, who devote themselves to finding people they can help – the homeless who can find new friends and a sense of purpose through singing opera, the elderly or infirm who find themselves able to contribute through music, or simply those who desperately need an outlet for their creativity.

That is why, in partnership with *The Times* (renewing our collaboration from last year's Gold Disc), *Gramophone* has scoured the country for a winner of the newly created Music in the Community Award. This is a prize to be given to someone who has, to an inspiring degree, transformed lives through music in the voluntary sector. A public vote will have determined the winner, not yet known at the time of going to press, so be sure not to miss our announcement in the next issue and on the *Gramophone* website.

In association with  
THE TIMES

## SPECIALIST CLASSICAL CHART AWARD

The CLASSIC FM  
GRAMOPHONE  
Awards 2009

This year has seen the launch of The Specialist Classical Chart – and a new award marks the disc that dominated it

**G**ramophone started publishing The Specialist Classical Chart at the beginning of the year, the culmination of a longstanding desire to provide a dynamic list of each week's highest-selling pure classical releases. Compiled by the Official Charts Company in association with our colleagues at the British Phonographic Industry, the aim of the chart was, naturally, to show which new releases were making their way out of the record shops fastest. Other attempts at such a chart have always been dominated by themed compilations and crossover releases, obscuring the newly recorded core classical fare that is after all *Gramophone*'s meat and drink.

The top of the Specialist Classical Chart has been graced by discs such as the Angela Gheorghiu *Madama Butterfly* and the Anna Netrebko *Capuleti* (which vied for the top spot back in March), Catrin Finch's *Goldberg Variations* and Marin Alsop's thrilling new recording of her mentor Leonard Bernstein's *Mas*. The range of the chart is



demonstrated by contrasting the very first Number One – the Gala Ensemble's "The Best of Gilbert & Sullivan" – with a high-profile entry, straight in at Number Two, for Thomas Adès's *The Tempest* in June.

But one disc has clung tenaciously to the top of the chart. Howard Goodall's "Enchanted Voices" was released in March and flew in at the Number One spot, where it remains even now (see page 15 for this week's top sellers). Goodall is best known for his TV theme tunes – *Blackadder*, *Mr Bean*, *The Vicar of Dibley*, *QI* – and for his own television programmes, most recently *The Truth About Christmas Carols* and *Hallelujah! The Story of Handel's Messiah*. Choral works include the Rambert Dance Company-commissioned *Eternal Light*. We present him with this Award in recognition of the chart domination this year of "Enchanted Voices". ©

# YAMAHA



Soavo-1

A century of making music  
distilled into our ultimate Hi-Fi:  
it could only be Yamaha



CD-S2000 Compact Disc Player



A-S2000 Intergrated Amp

Yamaha began its quest for sound superiority over 100 years ago - rather earlier than most of our hi-fi competitors.

Since 1887 we've turned our attentions to all manner of musical instruments and professional audio equipment, but never lost sight of our original driving force - the creation and delivery of beautiful, natural sound.

You'll hear the difference when you choose Yamaha for your home.

Discover more at [hifi.yamaha-europe.com](http://hifi.yamaha-europe.com)



# YAMAHA

av•hi-fi

Powered by music



The CLASSIC fm  
GRAMOPHONE  
Awards 2009

# Label of the Year

Gramophone salutes a unique German independent record label that reflects the exquisite taste and vision of one man

In an age of increasing standardisation, it's good to salute genuine individuality. Each year we pay tribute to a record label that demonstrates a winning blend of creativity, imagination, business acumen, style – all adding up to that word again: individuality. This year we turn the spotlight on a label that has been ploughing its particular furrow with notable success for 40 years, ECM, and more particularly for "classical music" fans, its New Series.

ECM is one of those rare labels that bears the fingerprints of one man on everything it does – the visionary Manfred Eicher, far more than just an "A&R man". He is ECM and ECM is Manfred Eicher. Everything the label does reveals the care and attention to detail that makes his label one of those extraordinary destinations for music lovers who want something a little bit different. And, ironically, that "little bit different" might be repertoire that other labels consider so "core" that they give it a wide berth – like the Beethoven piano sonatas. Typical of Eicher, he felt able to tackle this Everest of the piano repertoire with a musician who was absolutely ready to share his interpretations of these 32 works, András Schiff. And needless to say the results have been among the most interesting surveys of these pieces. Or this year's revelatory disc of the Schumann violin sonatas with Carolin Widmann and Dénes Várjon. When Duncan Druce reviewed the disc in these pages he commented that "whether or not you know the music well, you'll be enthralled and

delighted". And not only is that a tribute to these performers but it's also a response to so much that ECM does: making the familiar new again (one might also point to the Zehetmair Quartet's Record of the Year-winning disc of Schumann's string quartets from 2003, a disc that still conveys a freshness and sense of discovery that is palpable).

But ECM New Series, for many people, is about new music. While many companies shy away from contemporary music, Eicher seeks it out – and again it's a tribute to his taste and extraordinary judgement that many of the composers he's championed have gone on to become familiar names: Arvo Pärt, Giya Kancheli, Valentin Silvestrov and Erkki-Sven Tüür, to name just four. And ECM, once it has found a musician to champion, does it properly, not merely with a single disc but often exploring different genres of that musician's art. And of course that is one incentive to stay with the label and follow the lead it so obviously offers.

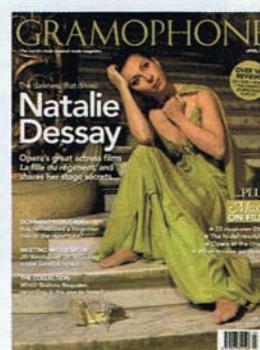
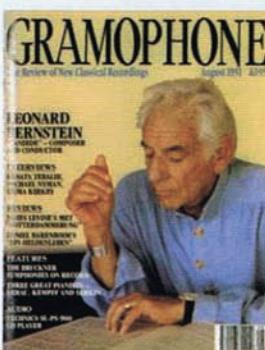
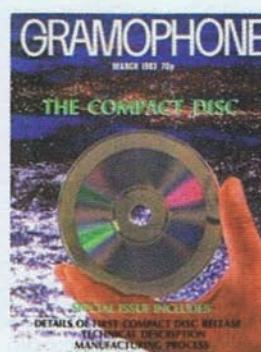
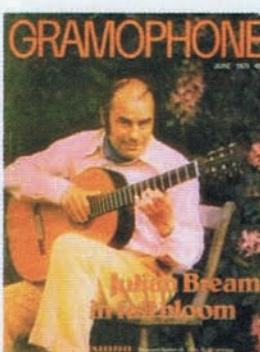
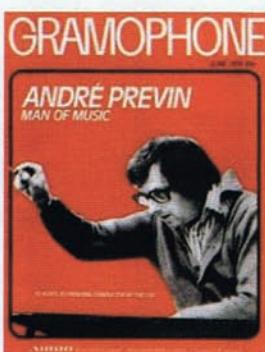
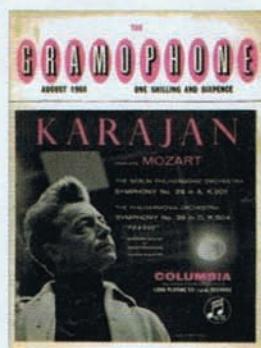
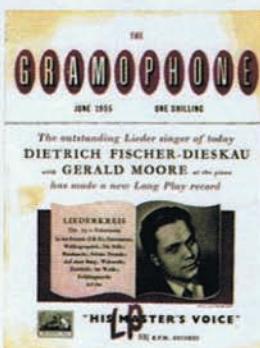
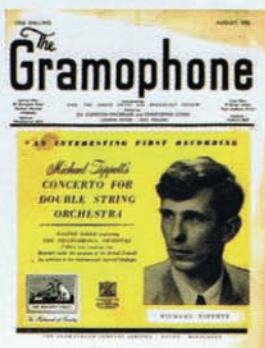
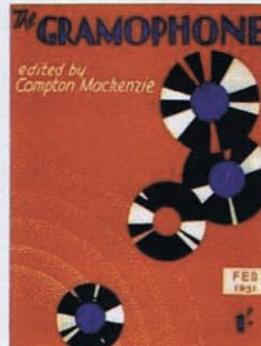
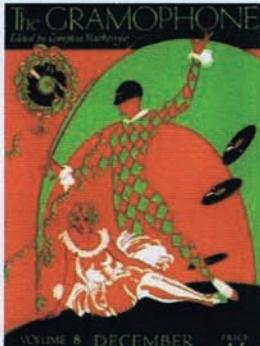
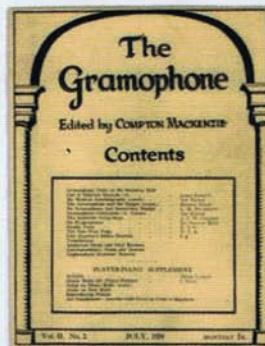
Add to the provocative A&R, first-class musicianship, invariably demonstration-worthy recording quality and the label's trademark design – usually black and white, always slipcased, and adorned not with a going-through-the-motions programme note but something altogether more challenging – and you have all the ingredients that have convinced us that this, of all years, belongs to Manfred Eicher and his wonderful ECM label. ☺



# GRAMOPHONE Archive

1923 TO TODAY - EXPLORE EVERY ISSUE OF THE WORLD'S GREATEST CLASSICAL MUSIC MAGAZINE

[www.gramophone.net](http://www.gramophone.net)



★ Gramophone Archive allows you to search 85 years of the finest writing on recorded classical music, for free!

★ A comprehensive search facility allows you to home in on specific periods or topics and search for reviews or articles.

★ Now, you need never consider an album purchase without first consulting the leading writers on classical recordings since 1923.

REGISTER TODAY AT [WWW.GRAMOPHONE.NET](http://WWW.GRAMOPHONE.NET) AND JOIN THE WORLD'S LARGEST CLASSICAL MUSIC ARCHIVE!

# Special Achievement

IBP II

We honour the founder of the much-loved label Harmonia Mundi



Bernard Coutaz, the founder and patron for the past half a century of Harmonia Mundi, is unique in the record industry in that he's steered his company not as someone concerned with day-to-day A&R but as a genuinely visionary leader. We're delighted to be presenting him with a Special Achievement Award this year for instigating and fostering a truly creative atmosphere that allows his colleagues – notably those responsible for the company's A&R, Eva Coutaz and Robina Young – to make the wonderful recordings they do. Add to that a nose for business and you have a very special man indeed. One of Coutaz's early successes was luring the

English countertenor Alfred Deller to Harmonia Mundi – it was the sound of Baroque music, performed in a way close to the spirit of the time of its creation, that Coutaz believed people had a hunger for. And he was right: from those early explorations of the music of Purcell and his

contemporaries, through the wonders of the French Baroque (courtesy of William Christie and Les Arts Florissants among others) to the ear-opening explorations of the Classical period from René Jacobs and colleagues, not to mention myriad other

spectacular discs, Coutaz's company has grown into a major player on a truly global stage with outposts in the USA, the UK, Spain, Germany, the Netherlands, Belgium and Switzerland, and a distribution chain that ensures HM discs are available everywhere.

Based in one of the loveliest settings of any record company, a *Mas* or large Provençal farm house with numerous outbuildings just outside the southern French town of Arles, Harmonia Mundi not only makes recordings, but also acts as retailer with a network of HM shops throughout France and a couple in Spain too. There, far from the madding crowd and its obsession with the latest star diva or superstar pianist, music lovers can buy their music in altogether gentler surroundings. Now in his mid-eighties, Bernard Coutaz's contribution to recorded classical music has been immense: we salute him and thank him.



# Classic FM Innovation Award

Tabloid tie-in with Covent Garden grabs the imagination and reaches new audiences



It was certainly one of the music world's most unexpected collaborative partnerships of the year: the Royal Opera House and *The Sun* uniting to give the newspaper's readers discounted tickets to *Don Giovanni*.

That the iconic home of one of the most rarefied of art forms was engaged in a promotional campaign with a tabloid newspaper was enough to raise a few eyebrows; that it was actually giving over all the tickets for the opening night of the new season exclusively to *Sun* readers was a bold stroke that required as much courage as it did imagination. But in a sense, the initiative – supported by the Helen Hamlyn Trust – is perfectly in keeping with Covent Garden's many attempts to break down

perceived barriers and reach new audiences, including streaming operas to outdoor screens and cinemas, and the student standby scheme. It did reach new audiences, it challenged perceptions from both directions and *The Sun* gave more coverage to explaining an opera – including a full synopsis of *Don Giovanni* – than most papers ever do. It was such a success that it was repeated again this year with *Carmen*. And anyway, Mozart's opera did offer attendees – as *The Sun* put it – "a night of blood, betrayal, ghosts and topless totty in the story about a bed-hopping stud who is dragged to hell for his wicked ways". Not that far from the pages of a tabloid after all.

CLASSIC FM



# naïve

## a home to artists

NEW RELEASES



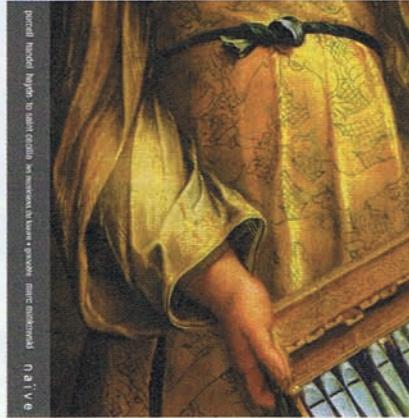
### SANDRINE PIAU

HANDEL BETWEEN HEAVEN AND EARTH  
ARIAS FROM LA RESURREZIONE, MESSIAH,  
ALEXANDER BALUS, IL TRIUNFO DEL TEMPO,  
L'ALLEGRO, IL PENSERO SO ED IL MODERATO...

SANDRINE PIAU SOPRANO  
ACADEMIA BIZANTINA  
STEFANO MONTANARI

1 CD OP30484

CHOC  
CLASSICA



### MARC MINKOWSKI

TO SAINT CECILIA  
PURCELL: HAIL! BRIGHT CECILIA  
HANDEL: A SONG FOR ST. CECILIA'S DAY  
HAYDN: CÄCILIENMESSE  
L. CROWE, N. STUTZMANN,  
A. J. DAHLIN, R. CROFT, L. TITTOTO  
LES MUSICIENS DU LOUVRE • GRENOBLE  
MARC MINKOWSKI

2 CD 1 BOOK V5183  
RELEASE IN NOVEMBER



### RINALDO ALESSANDRINI SARA MINGARDO

VIVALDI GLORIA RV589 & RV588

SARA MINGARDO CONTRALTO  
CONCERTO ITALIANO  
RINALDO ALESSANDRINI

1 CD VIVALDI EDITION OP30485



### ISABELLE MORETTI FELICITY LOTT

CANTARE  
LISZT, GLINKA, POULENC, BRITTEN...  
PLAISIR D'AMOUR, OVER THE RAINBOW,  
PARLEZ-MOI D'AMOUR...

FELICITY LOTT SOPRANO  
ISABELLE MORETTI HARP

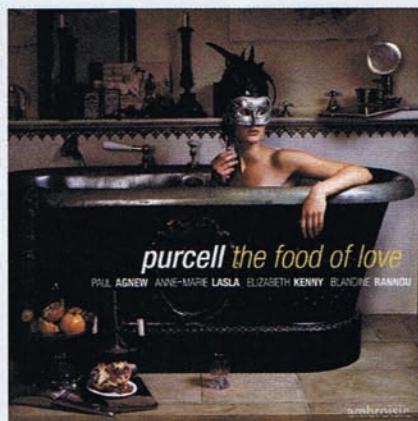
1 CD V5186



### SONIA WIEDER-ATHERTON

SONGS FROM SLAVIC LANDS  
RACHMANINOV, MAHLER, PROKOFIEV,  
JEWISH TRADITIONALS, JANACEK...  
SONIA WIEDER-ATHERTON CELLO  
SINFONIA VARSOVIA

1 CD V5178



### PAUL AGNEW ANNE-MARIE LASLA

PURCELL: THE FOOD OF LOVE, MUSIC FOR A  
WHILE, O SOLITUDE, A MORNING HYMN, LORD,  
WHAT IS MAN...

PAUL AGNEW TENOR  
ANNE-MARIE LASLA BASS VIOL  
ELISABETH KENNY THEORBO  
BLANDINE RANNOU HARPSICHORD

1 CD AM185

PROPER NOTE

UK & IRELAND SALES & DISTRIBUTION  
BY PROPER NOTE  
0870 444 0805

PR & MARKETING BY ALBION MEDIA  
020 7495 4455  
WWW.ALBION-MEDIA.CO.UK

WWW.NAIVE.FR

naïve

# Editor's Choice

Stephen Kovacevich battled back from illness to master the Diabellis again

The CLASSIC FM  
GRAMOPHONE  
Awards 2009

It was the *Diabelli* Variations that first lifted Stephen Kovacevich's career into the highest echelons, and it is the same work that has reconfirmed his place there – at least to himself. Two years ago he suffered a stroke and seemed to have recovered fully, until his playing suddenly felt different. "I lost my sense of security," he says. "It was as if I was driving a car but the controls weren't where I expected."

Reasoning that if any work would bring him back on track it would be this one, he threw himself into practising it. "I had played it at the Aldeburgh Festival and it was terrible. But I decided to fight and, revisiting the Beethoven at the Queen

Elizabeth Hall the following January, there at last came a turning-point."

Crisis over, Kovacevich was playing as well as he ever has, and making new discoveries along the way. "Every centimetre of that work is inside me, but the fascinating thing is the way it has changed. It was like seeing an old friend again after a long time and he's grown and looks different."

The pianist was so encouraged that he made a new recording, for Onyx, which has been an immense success. I chose it as Disc of the Month when it came out, and it seems a natural (against strong competition) for the Editor's Choice Award. Reviewer Harriet Smith hailed it as "a disc to treasure" in her review. But it was a comment from Kovacevich's closest musical friend Martha Argerich about his current playing that has really delighted him. "She said she'd never heard me play better," he reports, adding "and I hope my story gives inspiration to other musicians who've been ill."

I hope my story  
inspires other  
musicians



# Young Artist of the Year

DG's recent signing, Yuja Wang, is a young pianist of astonishing talent

The CLASSIC FM  
GRAMOPHONE  
Awards 2009

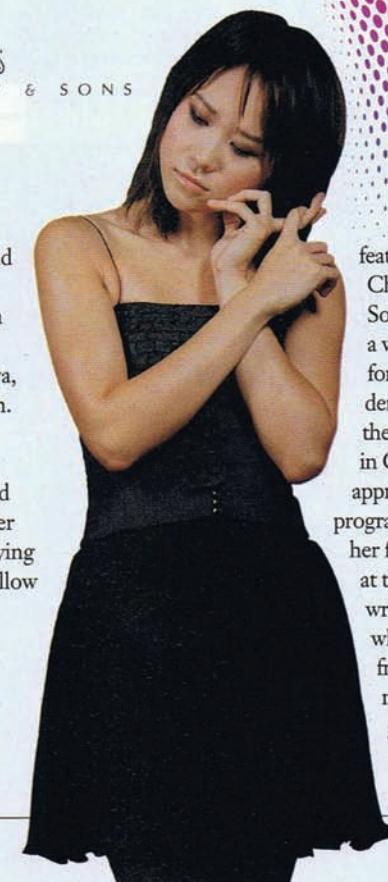
Grammophon in our August issue. In the previous issue we had featured this exceptional young pianist on our One to Watch page. It was clear to us, as to an increasingly large number of people in the music world, that she was a remarkable talent. And now we name her our 2009 Young Artist of the Year.

First the facts. Born in Beijing in 1987, Yuja Wang won the 2002 Aspen Music Festival's concerto competition and began studying at the Curtis Institute in Philadelphia with Gary Graffman. She made her European concert

"A combination of blazing technique and a rare instinct for poetry" – those were the words we wrote above the review of Yuja Wang's debut disc for Deutsche

debut in 2003, with David Zinman and the Zürich Tonhalle, and her North American debut two years after that, in Ottawa, under Pinchas Zukerman. Then earlier this year she signed to DG, fulfilling a long-held ambition she had had ever since hearing Pollini playing Chopin on the iconic Yellow Label. It's an impressive career progression by any standards, but listen to her play and its speed suddenly makes perfect sense.

Her debut disc, which



featured the second piano sonatas of Chopin and Scriabin, Liszt's Piano Sonata and Etudes by Ligeti, was a well chosen and bold showcase for her talents. In the Scriabin she demonstrated a beautiful sensitivity to the music's many and varied moods, in Chopin a fiery but never reckless approach, and throughout the whole programme we are left in no doubt of her formidable technical command, at the same time, as Bryce Morrison wrote in the review, "her playing, while sharply individual, is free from all distorting idiosyncrasy or mannerism". We look forward with great excitement to following Yuja Wang's career for many years to come. ☺

Thomas Zehetmair Niccolò Paganini 24 Capricci

Kim Kashkashian Neharót Betty Olivero Tigran Mansurian Eitan Steinberg

András Schiff Johann Sebastian Bach Six Partitas

Othmar Schoeck ROSAMUNDE QUARTETT CHRISTIAN GERHÄMER Notturno

J.S. Bach Inventionen und Sinfonien Französische Suite V Till Fellner

Heinz Holliger ROMANCENDRES Clara Schumann

Carolin Widmann Simon Lepper Phantasy of Spring

Eleni Karaindrou Dust of Time Music for the film by Theo Angelopoulos

Kurtágónals László Hortobágyi György Kurtág jr. Miklós Lengyelfi

Alfred Schnittke Symphony No. 9 Dresden Philharmonic Dennis Russell Davies

ARVO PÄRT IN PRINCIPIO

Ambrose Field BEING DUFAY John Potter

Valentin Silvestrov Sacred Works Kiev Chamber Choir Mykola Hohlych

Alfred Zimmerlin Euridice Chamber Music

Rolf Lislevand Diminuito

Available from Amazon all good record stores and online retailers

Niccolò Paganini 24 Capricci  
Thomas Zehetmair violin

Johann Sebastian Bach  
Inventions and Sinfonias  
French Suite V  
Till Fellner piano

Kurtágónals  
László Hortobágyi  
György Kurtág jr.  
Miklós Lengyelfi

Valentin Silvestrov Sacred Works  
Kiev Chamber Choir

Kim Kashkashian Neharót  
Betty Olivero  
Tigran Mansurian  
Eitan Steinberg

Heinz Holliger Romancendres  
Clara Schumann

Alfred Schnittke Symphony No. 9  
Alexander Raskatov Nunc dimittis  
Dresden Philharmonic  
Dennis Russell Davies

Alfred Zimmerlin Euridice  
Aria Quartet  
Carmina Quartet, Aequatuor

Johann Sebastian Bach  
Six Partitas  
András Schiff piano

Carolin Widmann / Simon Lepper  
Phantasy of Spring

Arvo Pärt In Principio  
New Works for Choir and Orchestra  
Tõnu Kaljuste

Rolf Lislevand Diminuito  
Rolf Lislevand Ensemble

Othmar Schoeck Notturno  
Christian Gerhaher  
Rosamunde Quartet

Eleni Karaindrou Dust of Time  
Music for the film by Theo Angelopoulos

Ambrose Field / John Potter  
Being Dufay

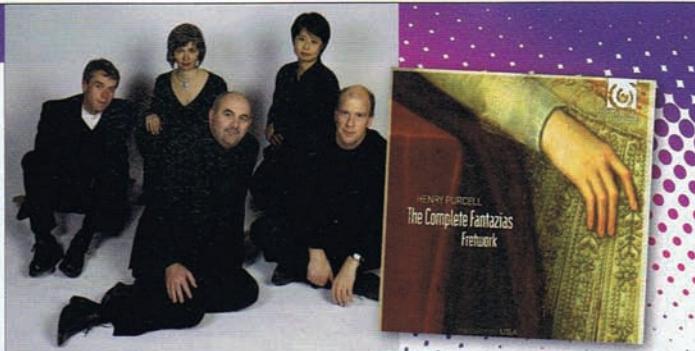
## BAROQUE INSTRUMENTAL

### Purcell – The Complete Fantazias

It's nearly a decade and a half since the superb viol consort Fretwork recorded Purcell's complete Fantazias – a Recording of the Month back in 1995. With a slightly different line-up, their new version is better still. "In this new recording they bring a stronger sense of the linear progression of the music, helped by slightly quicker tempi," Julie Anne Sadie wrote in September's *Gramophone*. "Purcell's remarkable Fantazias – out of sync with their time, never widely circulated or acknowledged in his day, yet works of true genius – are definitely worth revisiting."

#### Interview Richard Boothby, Fretwork

They are very concentrated pieces. Most of them last a matter of three or four minutes, and yet in that very short time a tremendous amount is packed in. In that element perhaps it's the work of a young man – Purcell was only 20 when he wrote them – trying to get in as much musical brilliance as he could. But with Purcell that learning and cleverness is very lightly worn – you feel that it didn't cost him very much effort, you can feel how quickly they were written. To perform, the pieces are enormously complex, endlessly fascinating to play, there's always something new coming to your attention. For the listener, they become drawn into the internal dialogue that's going on between the parts. The Fantazias have something of the quality of the late Beethoven quartets about them in that intensity – though in a very different form, obviously.



### Purcell

#### The Complete Fantazias

*Fretwork*

Harmonia Mundi HMU90 7502 (9/09)

**74 votes**



### Purcell

#### Ten Sonatas in Four Parts

*Retrospect Trio*

Linn CKD332 (9/09)

**71**



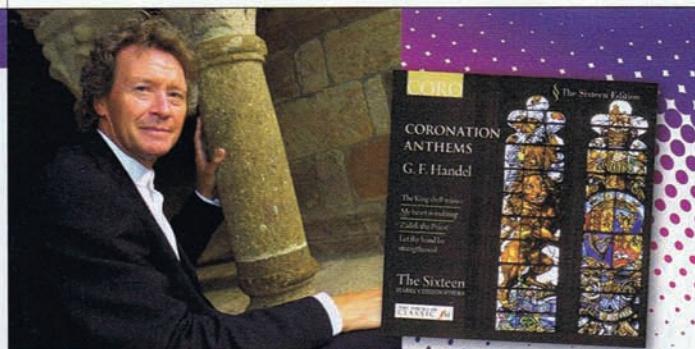
### 'The Rise of the North Italian Violin Concerto'

#### Vol 3: The Golden Age

*La Serenissima / Adrian Chandler*

Avie AV2154 (10/08)

**64**



### Handel

#### Coronation Anthems, etc

*The Sixteen / Harry Christophers*

Coro COR16066 (4/09)

**71 votes**



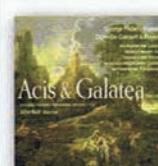
### Lully

#### Psyché

*Soloists; Boston Early Music Festival Orchestra & Chorus / Paul O'Dette; Stephen Stubbs*

CPO CPO777 367-2 (10/08)

**66**



### Handel

#### Acis & Galatea (Cannons 1718 version)

*Soloists; Dunedin Consort & Players / John Butt*

Linn CKD319 (1/09)

**64**

## CHORAL

### Elgar – The Dream of Gerontius

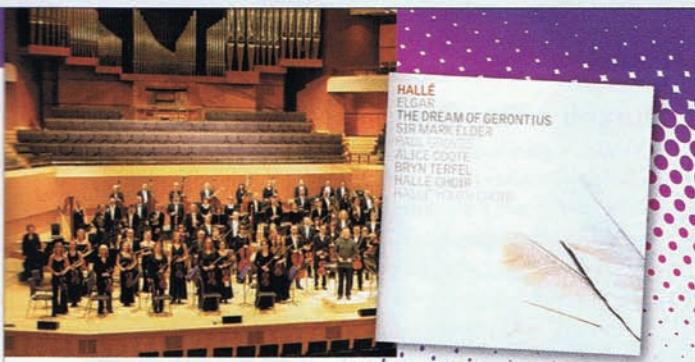
"The only recording of *Gerontius* in recent times to challenge, even shake, the supremacy of Barbirolli," wrote Edward Seckerson in January. Sir Mark Elder "draws us patiently, unerringly, into the profound mystery of the piece, judiciously weighing its theatricality against its inwardness". The Hallé's glorious recording represents the pinnacle of the orchestra's association with Elgar's monumental work under Elder. Mezzo Alice Coote and tenor Paul Groves joined the Hallé Orchestra, Choir and Youth Choir back in 2005 for a successful Proms appearance and they are joined on this recording by the ever-wonderful Bryn Terfel.

#### Interview Sir Mark Elder

Elgar's *Gerontius* is one of the greatest achievements of any English composer in our history. It comes from a spiritually advanced world, both musically and textually, inspired as it was by Wagner's *Parsifal*. I have a longstanding relationship with the piece, dating from the time I studied it as a set work at school, and have been privileged to perform it a great deal with my wonderful orchestra in Manchester. In many ways this recording is a summation of all that we have done together.

*Gerontius* has incredible imagination and is scored brilliantly for the orchestra. The many details and colour shadings need attention, but at the same time, that feeling of inexorable progress in working toward the next climax must be preserved.

A lot of music lovers have a strong attachment to the Barbirolli recording but I think it was important that the Hallé record the work again. Recording techniques and ideas about Elgar have developed and changed, and the Hallé's association with Elgar means that we should always re-examine and re-attempt his important works.



### Elgar

#### The Dream of Gerontius

Soloists incl Paul Groves (ten), Bryn Terfel (bass-bar); Choirs; Hallé Orchestra / Sir Mark Elder  
Hallé ② CDHLD7520 (1/09) **98 votes**

The CLASSIC FM GRAMOPHONE Awards 2009



### Fauré

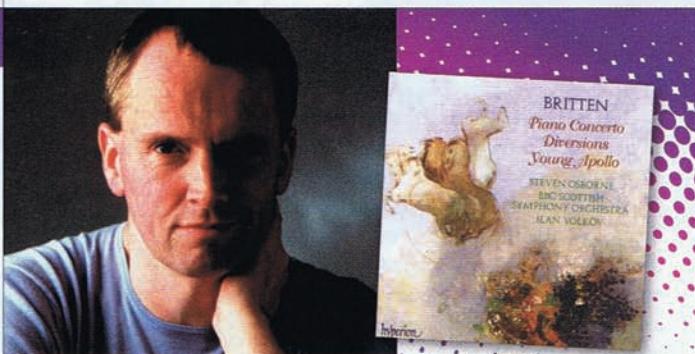
#### Requiem

Sandrine Piau (sop), Stéphane Degout (bar); Accentus Chamber Choir; French National Orchestra / Laurence Equilbey  
Naïve ② V5137 (8/09) **87**



### 'A New Heaven'

The Sixteen / Harry Christophers  
UCJ ② 179 5732 (5/09) **73**



### Britten

#### Piano Concerto

Steven Osborne (pf);

BBC Scottish SO / Ilan Volkov

Hyperion ② CDA67625 (10/08) **122 votes**

The CLASSIC FM GRAMOPHONE Awards 2009



### Beethoven

#### The Complete Piano Concertos

Richard Goode (pf); Budapest Festival Orchestra / Iván Fischer

Nonesuch ③ 7559 79928-3 (2/09) **102**



### Mozart

#### Violin Concertos

Giuliano Carmignola (vn);

Orchestra Mozart / Claudio Abbado

Archiv ② 477 7371AH2 (9/08) **95**

## CONCERTO

### Britten – Piano Concerto

Steven Osborne is a pianist who until recently has been somewhat in the shadow of more famous contemporaries. Yet 2009 has seemed to mark an especial breakthrough in Osborne's career, with a superb disc of Rachmaninov's Preludes and this marvellous selection of Britten rarities. The latter disc prompted *Gramophone* critic Arnold Whittall to write: "Steven Osborne yields nothing to the great Sviatoslav Richter in the punchiness and fine-tuned filigree of his playing... Osborne and his colleagues make the best possible case for pieces which have tended to be placed on the outer fringes of the Britten canon." For existing Osborne fans this is a must; it's bound to create many more.

#### Interview Steven Osborne

These are all rarely-performed Britten works, but the one I feel most proud of having brought to a wider public is *Divisions*. It's an absolute jewel, there's so much quality and such an array of characters in that amazing piece. I've only played it once in concert, in Germany. The first time is always difficult: you have to feel your way into the structure. It wasn't my greatest performance and the audience was slightly bemused, to be honest! But I long to play it more. The Concerto is a big, fun piece. I wish I'd be asked to do both of these works more frequently in concert but it hasn't yet happened, even since the recording has come out.

I'm so glad it happened but the recording was actually the inspired idea of Mike Spring at Hyperion. There's so much repertoire to learn that I don't get much time to research; so it's often non-performing musicians who know the most about these things, perhaps because they have the time!

## CONTEMPORARY

**The NMC Songbook**

In his review of the "The NMC Songbook", David Gutman took the opportunity to highlight a few of his personal favourites: "In Hugh Wood's George Herbert setting, careful workmanship does not preclude a Tippettian sense of exaltation. I hear a similar sense of engagement in Simon Holt's unaccompanied declamation (evoking a real-life incident in rural India) and Brian Elias's more subdued John Clare solo. The way in which the items are juxtaposed can be crucial too; the cooler limpidity of Howard Skempton and Gavin Bryars is doubly welcome in context." DSG also pointed out that "only a critic or a fool would listen to the entire collection at a sitting. Much better to study at leisure what should prove to be an important cultural document."

**Interview Colin Matthews**

The primary aim of "The NMC Songbook" was to inject new life into British song-writing. Many of the composers have since gone on to expand their songs into song-cycles, which is wonderful. Of course, it is too early to say what the wider implications of this will be, but the early signs would indicate that this is an exciting time for British art song. Most contributions were surprising in a number of ways: it was particularly interesting to note how a significant number of the composers seemed to be on their "best behaviour" – as if they were slightly daunted by the "historic" nature of the recordings. Of course, this may also have been because there isn't a strong tradition of British art song in the 20th and 21st centuries and so there is very little to conform with or rebel against. The "Songbook" was a massive undertaking for NMC and its success has led us to consider further ambitious commissioning projects. We have exciting plans!

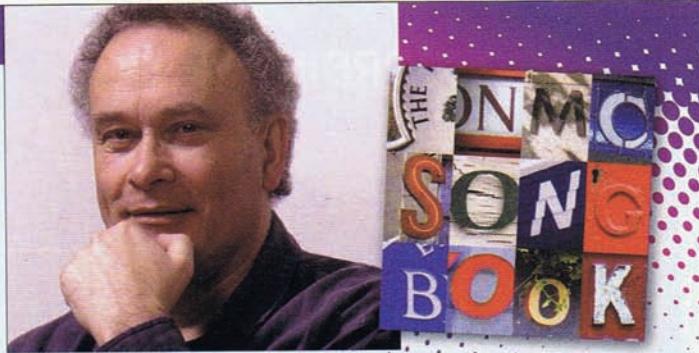
## DVD

**The Copenhagen Ring**

When this came through on the CD release sheets under the innocuous-sounding title "The Copenhagen Ring", there was no hint of the DVD event that this would become. A cast consisting of solid or up-and-coming Wagnerians rather than stars, a house not known for that composer and a conductor (Michael Schönwandt) who has never quite broken into the highest echelon of international maestri did not bode for anything special. Yet this superb, thought-provoking production in which every performer sings and acts their heart out proved a mesmerising experience, one which led Mike Ashman, in a full-page review, to rhapsodise about a production that "finds more heartbreaking emotion in Wagner's drama than almost any since Patrice Chereau's."

**Interview Stig Andersen**

Having been a member of the Royal Danish Opera ensemble throughout my career, it was very special to me to do *The Ring* at home. When you have to gather soloists from all over the world the rehearsal process often tends to be a little rushed. But here, with so many local singers, we all took our time and it felt calm. And so we all felt very involved, like a true theatrical ensemble, also because the director was open and happy to discuss ideas. And so the stage relationships all felt ingrained, and it felt like teamwork in the best sense. It also helped me that our conductor led quite a delicate reading, since the new house at Copenhagen lets you hear every detail very clearly, even if you sometimes lose some richness in the sound. I always try to work hard with texture and especially colour in the voice, and in this house with this orchestral interpretation I was really able, I hope, to put that across.

**The NMC Songbook**

Various artists  
NMC (4) NMCD150  
67 votes

The CLASSIC FM  
GRAMOPHONE  
Awards 2009



**D Matthews**  
Orchestral Works  
Guy Johnston (vc)  
BBC Philharmonic Orchestra / Ruman Gamba  
Chandos (4) CHAN10487 63



**Lindberg**  
Orchestral works  
Finnish Radio Symphony Orchestra /  
Sakari Oramo  
Ondine (4) ODE1124-2 60

**WAGNER**

Der Ring des Nibelungen  
Royal Danish Opera / Michael Schönwandt  
Decca (7) DVD 074 3264DH7

The CLASSIC FM  
GRAMOPHONE  
Awards 2009

82 votes



**Britten**  
Billy Budd  
LSO / Sir Charles Mackerras;  
directed by Basil Coleman  
Decca (4) DVD 074 3256DH 79



**Birtwistle**  
The Minotaur  
Royal Opera / Antonio Pappano;  
directed by Stephen Langridge  
Opus Arte (4) DVD OA1000D 75

# NMC RECORDINGS

20 YEARS OF PROMOTING AND PRESERVING  
BRITAIN'S MUSICAL HERITAGE

FREE CD OR MP3 SAMPLER  
WITH ANY PURCHASE FROM THE NMC WEBSITE



## BENJAMIN BRITTEN



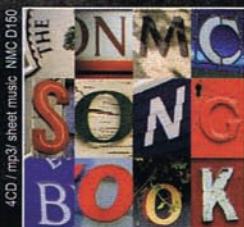
BENJAMIN BRITTEN *LES ILLUMINATIONS*, WITH THREE NEW SONGS  
MOVEMENTS FOR A CLARINET CONCERTO · RONDO CONCERTANTE & OTHER WORKS

SANDRINE PIAU · MICHAEL COLLINS · ROLF HIND · NORTHERN SINFONIA · THOMAS ZEHETMAIR

**LES ILLUMINATIONS** with three new songs  
Movements for a Clarinet Concerto  
In memoriam Dennis Brain  
Rondo Concertante · Untitled Fragment  
Variations for Solo Piano

SANDRINE PIAU soprano · MICHAEL COLLINS clarinet  
ROLF HIND piano · NORTHERN SINFONIA / THOMAS ZEHETMAIR

Britten podcast: [www.youtube.com/nmcrecordings](http://www.youtube.com/nmcrecordings)



FINALIST  
The CLASSIC FM  
GRAMOPHONE  
Awards 2009

**NMC SONGBOOK**  
'A wonderful project, beautifully done' GUARDIAN  
'An invaluable overview of British music ... beautifully sung and played by more than two dozen top performers' THE OBSERVER  
'One of the most imaginative anniversary projects I have seen' RADIO 3 CD REVIEW

Songbook podcast: [www.youtube.com/nmcrecordings](http://www.youtube.com/nmcrecordings)



**SIMON HOLT** a book of colours · Black Lanterns  
Klop's Last Bite · Nigredo · Tauromaquia **ROLF HIND** piano

**JEREMY DALE ROBERTS** Croquis (String Trio)  
Tristia (Six lyric pieces for violin & piano) **KREUTZER QUARTET**

**THEA MUSGRAVE** Turbulent Landscapes · Two's Company  
Songs for a Winter's Evening **LISA MILNE** · **EVELYN GLENNIE**  
NICHOLAS DANIEL · BBC SCOTTISH SYMPHONY ORCHESTRA  
BBC SYMPHONY ORCHESTRA · OSMO VÄNSKÄ · JIRÍ BELOHLÁVEK

[www.nmcrec.co.uk](http://www.nmcrec.co.uk)

NMC RECORDINGS Tel: +44 (0)20 7759 1827/8 · Email [nmc@nmcrec.co.uk](mailto:nmc@nmcrec.co.uk)  
NMC is distributed in the UK by RSK [www.rskentertainment.co.uk](http://www.rskentertainment.co.uk)

# Nothing added. Nothing subtracted.

MEGALINE™  
EUPHONIA™  
► HELICON MK2™  
MENTOR™  
IKON®  
LEKTOR®  
CONCEPT™  
SUBWOOFER



Piotr Tomaszewski  
- Piazzale Degli Uffizi, Florence - Sunday afternoon

The DALI HELICON 400 LE MK2 is a musical revelation for your listening pleasure. Finished in a stunning high gloss real piano lacquer, this speaker really is in a class apart.

Captivating an audience calls for honesty and genuineness and just like Piotr we enjoy what we do. Creating pure and authentic sound is all about passion and respect for music and for those who interpret it.

Nothing added. Nothing subtracted.



HELICON 400 LE

IN ADMIRATION OF MUSIC

Find out more about Piotr and our products on our website: [www.dali-speakers.com](http://www.dali-speakers.com)

[www.dali-speakers.com](http://www.dali-speakers.com)

## EARLY MUSIC

### Song of Songs

This collection of settings by composers including Palestrina, Guerrero, Gombert, Victoria and Lassus of words from the biblical Song of Songs was a sumptuous and beautifully performed highlight of last year's choral releases. *Gramophone*'s Peter Quantrill praised the "quiet good taste and stylistically homogeneous approach of Stile Antico" – the young British vocal ensemble who have assembled and recorded this collection, and who demonstrate freshness of voice and an exquisite and sensitive approach to interpretation throughout the programme.

### Interview Matthew O'Donovan

There's a huge amount to choose from in terms of the Song of Songs repertoire. This is a programme we developed over a few years – in fact it was the very first programme we put on in a concert in 2001, although we've changed it a little since then. It was an all-Continental idea – partly because there is very little Song of Songs English music at all, at least until the 17th century. We really just wanted to assemble a variety of pieces which displayed some of the different ways which composers had dealt with the themes of the Song of Songs.

I think composers did often tend to be at their most colourful when setting the Song of Songs – it's a slightly generalised thing to say but it seems to have brought out a particular creative streak in composers.



### 'Song of Songs'

*Stile Antico*

Harmonia Mundi HMU80 7489 (8/09)

55 votes



### Byrd

Hodie Simon Petrus

*The Cardinall's Musick / Andrew Carwood*

Hyperion CDA67653 (4/09)

51



### Morales

Magnificat. Motets. Lamentations

*Brabant Ensemble / Stephen Rice*

Hyperion CDA67694 (11/08)

41



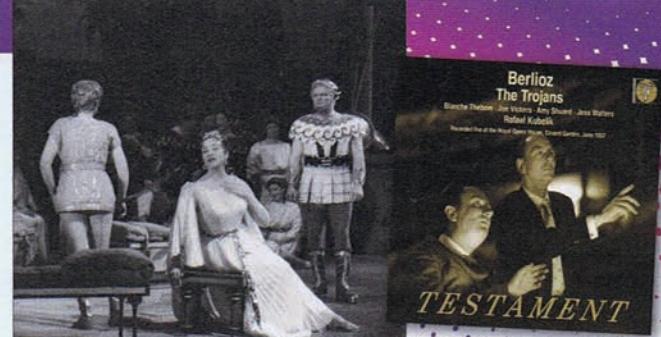
## HISTORIC ARCHIVE

### Berlioz – Les Troyens

The hand of history lies heavy on this recording, enshrining as it does the classic (English language) 1957 Covent Garden performances that established Berlioz's epic work as an opera house favourite. Jon Vickers would later refine and deepen his classic Aeneas but there's a definite rush of excitement flowing through the entire cast of a jewel newly uncovered. "It is," wrote Patrick O'Connor in *Gramophone*, "difficult to approach this historic broadcast without some feeling of awe."

### Interview Joan Carlyle

The Royal Opera in those days was a real company – there were very few guest artists. In this *Troyens* only Blanche Thebom (pictured) wasn't a company member. We were all like a family and so we all shared the great excitement of the discovery of this great masterpiece – and also all the work. It's very long, so we had to rehearse all over London in strange little venues to get in all the rehearsal time it needed. John Gielgud, who delivered a beautiful period production, was at his wits' end when it came to staging *The Royal Hunt and Storm*. He paced up and down crying, "Why did this man write so much music?" Finally he decided that I should come in as Cupid and fire an arrow into the cave to which Dido and Aeneas had retired. He gave me five Irish wolfhounds for that moment. Unfortunately one night one of the dogs, who was new, decided to break away and dive into the cave after the arrow! Jon Vickers, who was so intense, Amy Shuard and Thebom were all fantastic. Thebom had wonderful hair that reached the floor. She kept it pinned up until the end, when she'd turn and let it cascade down like a waterfall – an amazing effect! As for Kubelík, to me, at only 27, he was inspiring, sometimes frighteningly so.



### Berlioz

*Les Troyens*

*Covent Garden Opera / Rafael Kubelík*

Testament SBT4 1443 (10/09)

91



### R Strauss

*Der Rosenkavalier*

*Bavarian State Opera / Carlos Kleiber*

Orfeo d'Or C581 083D (4/09)

81



### Wagner

*The Mastersingers of Nuremberg*

*Sadler's Wells Opera / Reginald Goodall*

Chandos CHAN3148 (8/08)

81

## HISTORIC REISSUE

## Composers in Person

The best archive projects are guided by a singularity of vision, as with EMI's multi-volume "Composers in Person" series. It brought to the listening public composers – from Bartók (pictured) to Villa-Lobos – playing and conducting their own music, among them many recordings never before heard outside of private collections. It was a labour of love for its architect Ken Jagger and his colleague (and ex-*Gramophone* editor) Malcolm Walker. So to have all 22 volumes gathered in one low-price box is a veritable treasure trove, to be pored over and loved for years to come.

## Interview Malcolm Walker

When Ken Jagger joined EMI Classics in the early part of 1990 it was his idea to draw on the reservoir of composers performing their own works. But he wasn't a great gramophile, so that's where I helped him. Having gone through the obvious sources, next came the big project of finding whether recordings still actually existed – much had disappeared. We tapped every source we could, from EMI naturally, to the Bibliothèque Nationale and the National Sound Archive. Ken also developed quite a network of private collectors who contributed material.

The great surprise to me was the Lehár, the best-seller of the series. The *Merry Widow* concert overture was recorded days after the premiere, which was held for his 70th birthday – wonderful! And Federico Mompou – what a pianist, and how that recording captures a sense of Paris in the 1930s! But most of these discs had been deleted for a decade so it now seemed ideal for a collectors' box. Incidentally, as a former *Gramophone* editor, this will be the first Awards I've attended since 1983, so it's nice to return as a winner!

## INSTRUMENTAL

## Debussy – Complete Works for Piano, Vol 4

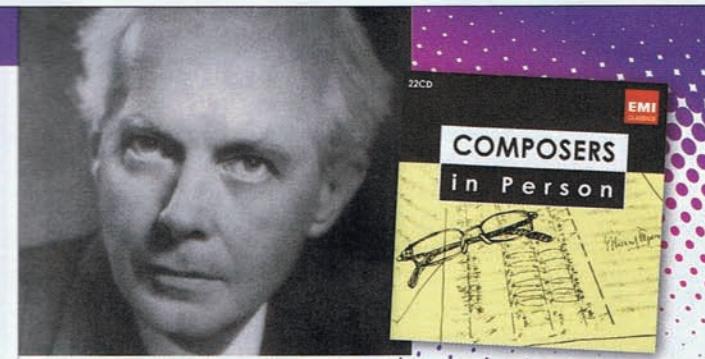
The culmination of Jean-Efflam Bavouzet's complete Debussy piano music cycle is a triumphant success. Dedicated to the *Etudes* and *Images*, the recording boasts "ravishing colour shadings and articulations", according to Jed Distler writing in December 2008, and achieves highs of technical virtuosity while preserving the works' imaginative qualities in "emotionally generous" performances. Bavouzet was narrowly beaten to the Instrumental Award last year for Volume 2 of his Debussy series by Paul Lewis's Record of the Year-winning Beethoven piano sonatas. This year, he rightly takes the Award – as much in recognition of the cycle as of this excellent recording.

## Interview Jean-Efflam Bavouzet

This Debussy series was a very dear project for me. French pianists naturally often specialise in French repertoire but I am not sure how large a part my nationality played in arriving at an interpretative truth, especially in comparison with the hard work I invested. I don't believe, however, there is a single, definitive interpretation of any work. Rather I feel I have arrived at my own personal truth.

I have not always been drawn to Debussy's music. When I was a student he seemed an enigma and it was only much later that I developed my own perspective. I have certainly reached a better understanding of the complex, multi-layered scores in the new Chandos recordings.

Recording the cycle has enabled me to see connections between individual works that might otherwise have escaped me. Through learning and performing these works, solutions to interpretative problems can be discovered.



## 'Composers in Person'

Various artists

EMI ⑧ (22 discs) 217575-2 (2/09)

90 votes

The CLASSIC FM  
GRAMOPHONE  
Awards 2009



## 'The Charming Maverick'

Fritz Kreisler

EMI ⑩ 265042-2 (8/09)

81

'The Record of Singing,  
Vols 1-4'

Various artists

EMI ⑩ 228956-2 (3/09)

70



## Debussy

Complete Works for Piano, Vol 4

Jean-Efflam Bavouzet

Chandos ⑧ CHAN10497 (12/08) 114 votes

The CLASSIC FM  
GRAMOPHONE  
Awards 2009



## Rachmaninov

Preludes

Steven Osborne

Hyperion ⑧ CDA67700 (6/09) 107



## Debussy

Piano Works

Nelson Freire

Decca ⑧ 478 1111DH (4/09) 98

**ONYX**

## Gramophone Editor's Choice Award Winner 2009

BEETHOVEN DIABELLI VARIATIONS  
BACH PARTITA NO.4

STEPHEN KOVACEVICH



ONYX 4035

### Stephen Kovacevich Beethoven - Diabelli Variations

"His first recording helped to establish him as one of today's pre-eminent Beethovenians. This follow-up is, if anything, even finer. He encompasses the emotional range and contrasts in the work superbly and is alive to its every nuance. Stunning."

Classic FM Magazine

Instrumental CD of the Month, March 2009 \*\*\*\*\*

BBC Music Magazine Instrumental CD of the Month  
February 2009 \*\*\*\*\*

### NEW RELEASES

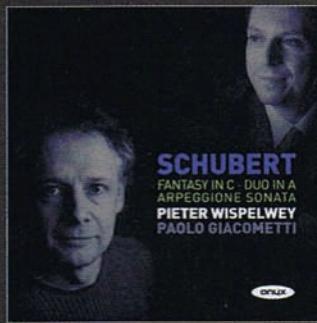
ONYX 4034



JAMES EHNES  
PAGANINI  
24 CAPRICES

JAMES EHNES  
Paganini Caprices  
new 2009 recording

ONYX 4046



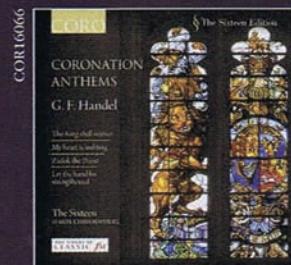
PIETER WISPELWEY  
Schubert  
Works for cello  
and fortepiano  
Paolo Giacometti  
November release

[www.onyxclassics.com](http://www.onyxclassics.com)

**CORO**

**The Sixteen**  
HARRY CHRISTOPHERS

## The Sixteen Classic FM Gramophone Artist of the Year 2009

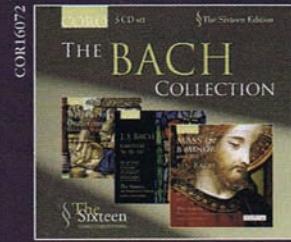


### 2009 CLASSIC FM GRAMOPHONE AWARD WINNER

The Sixteen  
*Coronation Anthems*

*The Sixteen's most exciting  
achievement in its impressive  
Handel discography.*  
Gramophone

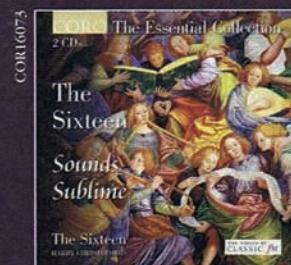
### NEW ON CORO



#### *The Bach Collection*

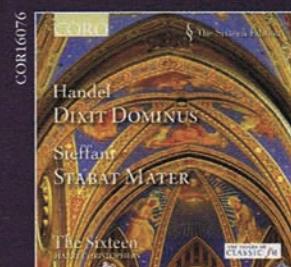
Three of The Sixteen's finest  
Bach recordings in one  
boxed Set.

Weihnachts Oratorium  
Cantatas 34, 50, 147  
Mass in B Minor



#### *Sounds Sublime: The Essential Collection*

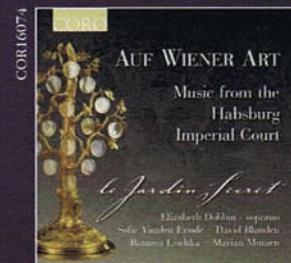
Featuring highlights from  
some of The Sixteen's most  
celebrated recordings.



#### *Handel: Dixit Dominus Steffani: Stabat Mater*

A brand new recording by  
The Sixteen of Handel's  
exuberant *Dixit Dominus*  
and Steffani's little-known  
*Stabat Mater*.

### GUEST ARTIST ON CORO



#### *Le Jardin Secret Auf Wiener Art Music from the Habsburg Imperial Court*

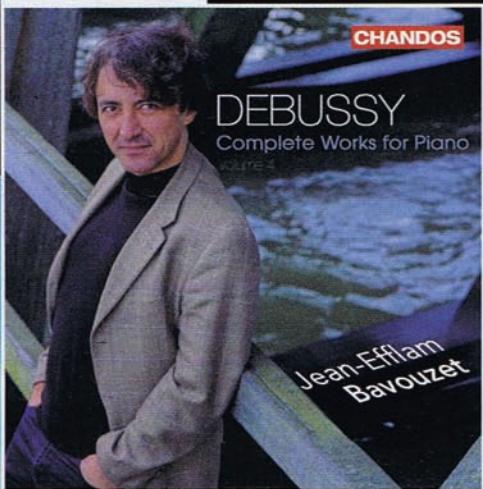
A brand new recording from  
the talented young group  
who won the 2007 Early  
Music Network competition.

[www.thesixteen.com](http://www.thesixteen.com)

**CHANDOS**  
serious about classical music for 30 years



The latest volume in **Jean-Efflam Bavouzet's** complete survey of the piano works of Debussy



CHAN 10497

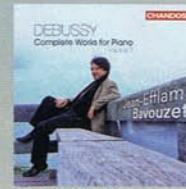
'Jean-Efflam Bavouzet's flexible virtuosity and innate grasp of Debussy's style and sound world yields ravishing, freshly minted interpretations of the *Images* and *Etudes*. I can guarantee readers that this attractively engineered release will reveal more and more details to savour with each re-hearing. If you haven't ordered it yet, what are you waiting for?'

Gramophone

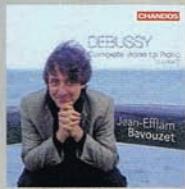
Also available:



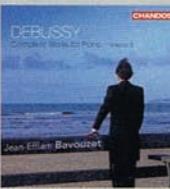
CHAN 10421  
Telegraph  
'CD of the Year'  
Sunday Times  
'Classical CD of the Week'



CHAN 10443  
Winner of Diapason d'Or  
Choc de la Musique  
l'année



CHAN 10467  
Winner of Diapason d'Or  
2009 BBC Music  
Instrumental Award



CHAN 10545  
Released November 09

the **classical** shop |  
[www.theclassicalshop.net](http://www.theclassicalshop.net)

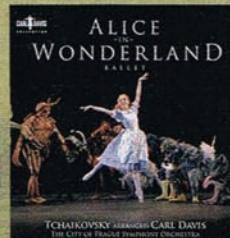
Chandos Records Ltd, Chandos House, 1 Commerce Park, Commerce Way, Colchester, Essex, CO2 8HX  
Tel: +44 (0)1206 225200 Fax: +44 (0)1206 225201 [enquiries@chandos.net](mailto:enquiries@chandos.net)

1st anniversary

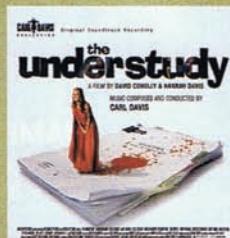
**CARL DAVIS**  
COLLECTION

# Carl Davis Collection

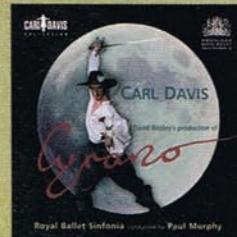
heralds four outstanding releases from the pen of Carl Davis



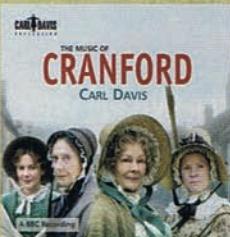
ALICE IN WONDERLAND CDC001



THE UNDERSTUDY CDC002



CYRANO CDC003



CRANFORD CDC004

[www.carldaviscollection.com](http://www.carldaviscollection.com)

Distributed by Select Music and Video Distribution 01737 645 600

## OPERA

**Puccini – Madama Butterfly**

Who said the days of recording opera in the studio were over? They may be less frequent, but this *Butterfly* is in many ways wonderfully old-fashioned. A stellar cast and conductor gathered in a studio to record a mainstream opera favourite – and yet the resultant performance is marvellously fresh. Despite Angela Gheorghiu having never sung the title-role on stage, Patrick O'Connor found her *Butterfly* “her best Puccini role since Magda in *La Rondine* more than a decade ago.” It is, he found, a recording “to set alongside the great recordings of the past.”

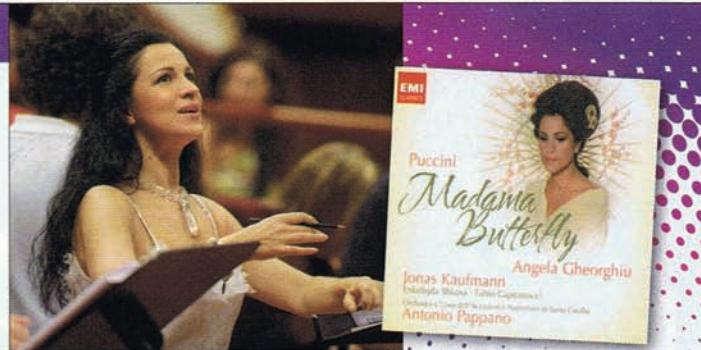
**Interview Angela Gheorghiu**

This was one of the most wonderful experiences I have ever had. I was singing for maybe two weeks, three hours per day, with full emotion and yet loved every minute of it. The orchestra was incredible under Tony Pappano. I once said to Tony, “Let’s record the highlights first”. He replied, “What highlights? Everything is highlights in *Butterfly*!”

Interestingly we recorded it out of order because Jonas Kaufmann was only there for the final three days. And although he’d just been singing *Carmen* he brought to the sessions a freshness, which suited the dynamic, because *Butterfly* is so intense and Pinkerton has a different perspective.

We all treated the opera like a tragic love poem, a lyric tragedy. I surprised myself by smiling in the streets every day despite the intensity. But then *Butterfly* for most of the opera thinks she’s living a fairy-tale, she is optimistic until almost the last moment, and I drew from that energy of hers.

INDEPENDENT  
CLASSICAL  
SPECIALISTS



**Puccini** *Madama Butterfly*  
Soloists incl Angela Gheorghiu (sop);  
Accademia Nazionale di Santa Cecilia /  
Antonio Pappano  
EMI ⑧ ② 264187-2 (3/09) **97 votes**

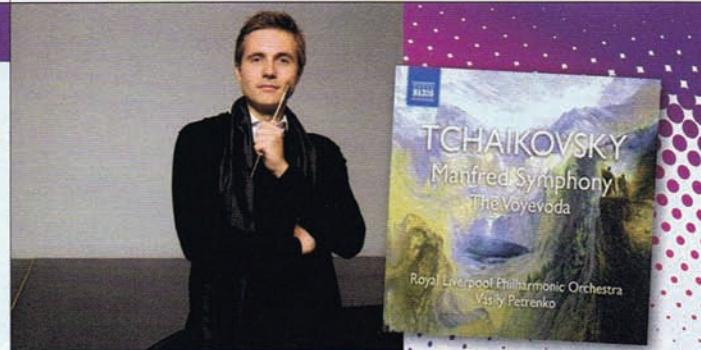
The CLASSIC FM  
GRAMOPHONE  
Awards 2009

**Britten**

Owen Wingrave  
Soloists: City of London  
Sinfonia / Richard Hickox  
Chandos ⑧ ② CHAN10473 (9/08) **93**

**Bellini**

I Capuleti e i Montecchi  
Soloists incl Anna Netrebko (sop); Vienna  
Symphony Orchestra / Fabio Luisi  
DG ⑧ ② 477 8031GH2 (3/09) **89**



**Tchaikovsky**  
Manfred Symphony  
Royal Liverpool Philharmonic Orchestra /  
Vasily Petrenko  
Naxos ⑧ 8 570568 (1/09) **108 votes**

The CLASSIC FM  
GRAMOPHONE  
Awards 2009



**Mahler**  
Symphony No 4  
Budapest Festival Orchestra / Iván Fischer  
Channel Classics ⑧ ② CCSSA26109 (4/09)  
**102**



**Beethoven**  
Symphonies Nos 2 & 7  
Minnesota Orchestra / Osmo Vänskä  
BIS ⑧ ② BIS-SACD1816 (1/09)  
**100**



**WINNER** Orchestral Disc of the Year

# TCHAIKOVSKY

## Manfred Symphony

### The Voyevoda



8.570568



**VASILY PETRENKO**  
ROYAL LIVERPOOL PHILHARMONIC ORCHESTRA

“Essential listening.” *The Daily Telegraph*

“A thrilling Naxos début.” *The Sunday Times*

“Top-quality sound and playing” *Gramophone*

For more information about the full range of Naxos Releases or to register for our monthly newsletter, please visit [www.naxos.com](http://www.naxos.com)

For a free catalogue, please contact your local Naxos distributor:

UK: email: [cds@selectmusic.co.uk](mailto:cds@selectmusic.co.uk) • USA: email: [naxos@naxosusa.com](mailto:naxos@naxosusa.com) • Canada: email: [naxos@naxoscanada.com](mailto:naxos@naxoscanada.com)

[www.naxos.com](http://www.naxos.com)

**NAXOS DIRECT**.co.uk

**classics**online

THE TOTAL CLASSICAL MUSIC DOWNLOAD SITE

## RECITAL

**Martinů – Julietta Fragments**

Martinů extracted these three substantial fragments from his opera two years after completing it, with the aim of using it to secure a production of the full work in France. That didn't happen and the fragments were never performed – but 70 years later, under the baton of Sir Charles Mackerras, a man who has devoted himself to getting to the heart of Czech music, the piece received its premiere and was captured in superb sound by Supraphon. Not only was it a rich musical feast – the soloists wonderfully led by Magdalena Kožená – it was also a poignant occasion, the last concert Mackerras plans to give with the Czech Philharmonic in their homeland. As *Gramophone*'s Guy Rickards wrote at the time: "I cannot recommend this scintillating disc highly enough."

**Interview Sir Charles Mackerras**

The Rudolfinum, the concert hall in Prague, is beautiful for recording and the Czech Philharmonic is a great orchestra – there is no question about that – and one that is particularly good at playing Czech music. That sound is really unique. Other orchestras are equally good but somehow the strings, the brass and the woodwind of the Czech Philharmonic have this music in their blood. I always say about Prague, "Meine Prager verstehen mich", which is what Mozart once said. I'm not comparing myself to Mozart, but it's good to be able to quote him and speak the truth at the same time.

**Martinů****Julietta Fragments**

Magdalena Kožená (mez); Czech Philharmonic Orchestra / Sir Charles Mackerras  
Supraphon SU3994-2 (6/09) **53 votes**

**'Cielo e mar'**

Rolando Villazón (ten); Verdi Symphony Orchestra / Daniele Callegari  
DG 477 7224GH (7/08) **47**

**Haydn****Italian Arias**

Thomas Quasthoff (bass-bar); Freiburg Baroque Orchestra / Gottfried von der Goltz  
DG 477 7469GH (4/09) **45**



## SOLO VOCAL

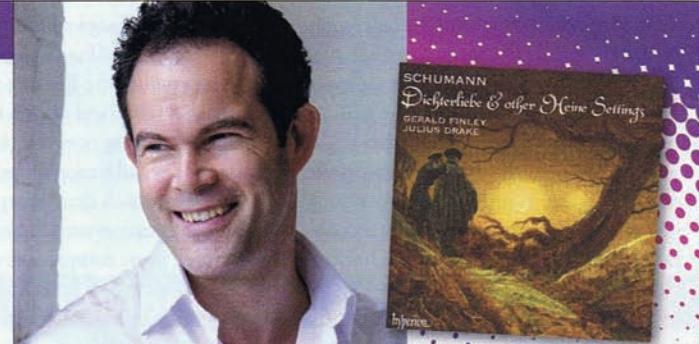
**Schumann – Dichterliebe**

Gerald Finley might well be considering moving into the Dorchester Hotel's ballroom, so often does he mount its stage to pick up his latest *Gramophone* Award! This is a bass-baritone at the height of his powers, fully inhabiting whatever repertoire he happens to be exploring. Richard Wigmore reviewed Finley's disc of *Dichterliebe* and assorted other Heine settings last November: "One of the most beautifully sung and intensely experienced performances on disc of Schumann's cycle of rapture, disillusion and tender regret," he wrote, going on to praise it in terms as glowing as the recording itself.

**Interview Gerald Finley**

Julius Drake and I have a wonderful partnership and hold similar views about *Dichterliebe*. I've known the work since I was a very young singer. It was my first song-cycle ever; I performed it for my farewell to Ottawa at 19! It's all about raw emotions, so a young singer feels an immediate affinity. But all these years later, I felt I could bring a perspective on those emotions that now have a depth of colour and experience.

Also, Julius and I both wanted to explore the silences in *Dichterliebe*; its clarity is in rhythm and melody and silence. Nikolaus Harnoncourt once taught me that silence in music, especially Schumann, is almost as powerful as the notes. And just as there is rubato in music, we can find rubato in the silence – a punctuation for what has gone previously but also contemplation for what can then be, not least for Schumann himself. There's a breath-catching, an anticipation. So we stretched and explored and experimented with that.

**Schumann**

*Dichterliebe* and other Heine Settings  
Gerald Finley (bar), Julius Drake (pf)  
Hyperion CDA67676 (11/08) **67 votes**

**Brahms. Schumann**

Lieder  
Lorraine Hunt Lieberson (mez),  
Julius Drake (pf)  
Wigmore Hall Live WHLIVE0024 (1/09) **63**

**'Songs My Mother Taught Me'**

Magdalena Kožená (mez),  
Malcolm Martineau (pf)  
DG 477 6665GH (A/08) **60**

# Recording of the Year

Four French players, three French composers, and a ravishing Gramophone success

**T**hat the Debussy and Ravel string quartets – a regular pairing on records – are joined by a rare outing for Fauré's ethereal late Quartet is not the only reason that this disc from these four young French string-players is so special. Reviewing it in *Gramophone* last December, Rob Cowan identified “a fluidity to the Ebène's playing...that suits the music's character, a mood of wistfulness that the Ravel especially benefits from”. Quatuor Ebène, he went on, “scores highest for an almost palpable sense of wonder” in these works.

Such a critical response was by no means unique upon this disc's release last year and the quartet's triumph with their Virgin Classics debut in these Awards is merely the pinnacle of a series of highlights in these musicians' still short career. Graduates from the BBC's invaluable New Generation Artists scheme, they won a series of high-profile chamber music awards and competitions before they became worthy winners of a Borletti-Buitoni Trust Award in 2007.

Part of the “fluidity” to their playing identified by RC must be due in part to their sideline as jazz musicians – the “other Ebène”, as they describe this intriguing parallel career, in which they offer complete, integrated performances of jazz standards and improvisations, along with a drummer and sound engineer. “Our jazz-playing,” explained leader Pierre Colombet, “enables us to look at the score from a different

perspective and to see classical music as a kind of improvisation.”

When a panel of *Gramophone* critics gathered in August to discuss the merits of each category winner and elect a Recording of the Year, it was consistently this quartet's reading of the Fauré that drew the most enthusiastic response around the table. Going back to Rob Cowan's original December review of the disc, he noted that it was “a brilliant idea to include Fauré's late Quartet”, identifying it as a linchpin for all three works, Ravel having composed his Quartet in Fauré's class as a 10th anniversary tribute to Debussy's Quartet. And it's true that the Ebène bravely and successfully enter a crowded marketplace with the works by the young Debussy and Ravel, the Fauré adding yet more value to this disc. “Fauré's Quartet responds well to the Ebène's sensitised approach,” remarked our reviewer.

Quatuor Ebène now march on to other shades and nationalities of the unfathomably rich quartet repertoire. But their identification with these works by their three great compatriots will endure through their career as an indelible calling-card. While the Ravel was the first work they performed together, they tackled the Debussy only six months before making this recording, and worked long and hard to penetrate the enigmas of the Fauré. Nevertheless they give the impression of having been born into this music, breathing its rarefied air and yet making each work a unique, compelling listening experience. ©

Their identification with these three works will endure through their career as an indelible calling-card





### Interview Raphaël Merlin, Ebène cellist

Making this recording was a fascinating process of contrasts for us. We had played the Ravel since we formed a decade ago and by now have played it more than 300 times. So there has been a lot of thinking, of practice, of interplay, and by this point we don't think of structure or aesthetic, it's just our interpretation, here. Ready for the perfect moment to record it. The Debussy was the opposite: we'd never played it before the recording, so it is fresh, new, almost our first impression. The Fauré is the centrepiece and is very rarely heard in concert. It's so magical and the more you listen the more you hear so much about the spirit, about the heart. Where the Ravel and Debussy are in their own ways intense, this is the final piece of an old man who is totally serene. We're very proud to make this piece hopefully better known through this recording.

## CHAMBER

### Debussy, Fauré, Ravel

String Quartets  
*Quatuor Ebène*  
 Virgin 519045-2 (12/08)  
**135 votes**



### Schumann

Violin Sonatas  
*Carolin Widmann (vn), Dénes Várjon (pf)*  
 ECM New Series 476 6744 (A/08)  
**110**



### Brahms

String Quartets – Op 51 No 1; Op 67  
*Takács Quartet*  
 Hyperion CDA67552 (12/08)  
**106**

A black and white portrait of Sergei Rachmaninoff. He is a middle-aged man with dark hair, wearing a dark, textured suit jacket over a white collared shirt and a dark tie. He is seated, with his right hand resting on a surface in front of him. The lighting is soft, creating a dramatic effect with strong shadows.

Sergey Rachmaninov:  
the composer counted  
The Bells among his  
favourite works

# RINGING THE CHANGES

Rachmaninov's **The Bells** expresses the composer's deep vein of Russian nationalism and his characteristic grim fatalism. **Geoffrey Norris** has been listening to the available recordings

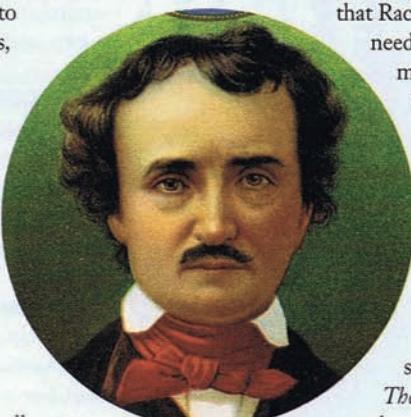
**B**ells were in Rachmaninov's very blood. For him, as for many a Russian, they carried a resonance that went beyond the mere noise they made and summoned up from within him all sorts of deep associations. They triggered memories of childhood in the Russian countryside. They stimulated emotions of melancholy and joy. Bells, like the sounds of nature and the silence of solitude, were an integral part of the limitless, rich landscape that provided Rachmaninov with so much of the inspiration for his music, particularly when he was at the family's Ivanovka estate, deep in Russia's rural heartland. So it is no surprise that he should have responded so readily when someone sent him a Russian version of a gothic poem by Edgar Allan Poe with the title "The Bells". It had been translated – or, rather, transformed – into Russian by the Symbolist poet Konstantin Balmont, who, aside from eliminating the repetitive "bells, bells, bells", "knells, knells, knells" and so on that make the Poe verse patterns so distinctive, gave them a Russian flavour by adding to Poe's bright, innocent first verse a reference to sleighs, at the same time darkening it with hints of inevitable oblivion. He made the third verse, in which Poe admittedly speaks of terror, into a virtual vision of the apocalypse.

But the sentiments of Balmont's text struck a chord with Rachmaninov. He was, by nature, a fatalist. His music has strong undercurrents of a struggle with, or acquiescence and resignation before, an unseen force over which there is no control. This is accentuated by his preoccupation with the "Dies irae", the Roman Catholic chant for the dead whose contours permeate much of his music and form part of the musical fabric of "The Bells" as well. Poe's original poem and Balmont's version both trace a span from birth to death, linking a particular type of bell with

each stage of existence: silver, tinkling bells for birth and youth; mellow golden ones for maturity and marriage; bronze for fear and despair; iron for death. With Rachmaninov's acute sensitivity to the inner feelings that bells could evoke, coupled with his fixation with destiny, Balmont's text was a godsend. Rachmaninov wrote the score fairly swiftly in the spring and summer of 1913, partly in Rome, partly back at the Russian house in Ivanovka, and he conducted the premiere in Moscow later that year.

*The Bells* – "Kolokola" in Russian – is a symphony, with all the substance and weight of argument that the term implies. It is by no means merely decorative. As Rachmaninov had already shown in the Second Symphony (1906-07), he had a secure skill in crafting broad structures from small, potent motifs. A similar approach governs the architecture of *The Bells*, with thematic cross-references and with the "Dies irae" recurring in various guises as a focal idea and as a reminder that death will be the ultimate outcome. The four verses of the poem correspond to the four movements of a symphony, with an opening *allegro*, a slow movement to follow and a fiery *scherzo*. The crucial deviation from convention that Rachmaninov had to reckon with was that the finale also needed to be slow because of its death-orientated subject matter, but there was already a precedent for that in Tchaikovsky's Sixth Symphony. This probably resonated with him all the more strongly in Rome, where he was staying in an apartment on the Piazza di Spagna in which Tchaikovsky himself had once resided.

*The Bells* is scored for a large orchestra, with chorus and three soloists – tenor, soprano and baritone. Rachmaninov's experience of writing for the solo voice was already wide, both in terms of songs and in his pair of operas *Francesca da Rimini* and *The Miserly Knight*, premiered in 1906. His technique and sensibility to word-setting were well established. His familiarity with choruses, however, was narrower. He had conducted choirs, and had used one in *Francesca da Rimini*,



Edgar Allan Poe: the poet behind *The Bells*

though it has no words to sing – only the muffled wailing of the lost souls buffeted by eternal winds in the nether reaches of Hell. He had composed some choruses for women's or children's voices in the 1890s, had written the cantata *Spring* in 1902 for baritone, chorus and orchestra, and had turned his hand to unaccompanied ecclesiastical music in the *Liturgy of St John Chrysostom* (1910). But none of those comes anywhere near the virtuosity of the choral writing in *The Bells*. It is as grippingly effective as it is demanding on the singers, with much division of parts and tricky chromaticism to contend with as well. When Sir Henry Wood, one of Rachmaninov's most ardent champions, performed *The Bells* in Sheffield in 1936, Rachmaninov revised and simplified the choral parts of the particularly taxing third movement, because, as Wood has it in his autobiography, "it was found in previous performances that there were

too many notes and words to be chorally effective". More likely, the choir was simply not able to cope.

Nowadays, performances generally adhere to Rachmaninov's fearsome original, although – rather perversely in the circumstances – one of the 14 discs under consideration here does use the revision that Rachmaninov made for Wood. More of that later.

As to the orchestration, one interesting thing about the score of *The Bells* is that

Rachmaninov seldom uses them.

He calls for "four tubular bells" in the orchestral line-up but they are deployed only in the second movement, and then only for measured strokes over a matter of a total of 17 bars. Aside from these touches of colour and solemnity, he has no need of them. As can readily be heard in the Second Piano Sonata, on which Rachmaninov was working at the same time as *The Bells*, he was perfectly capable of creating the sounds and tumult of bells simply by means of texture and timbre. He had even tried it, rather less successfully, in his early *Fantaisie-tableaux* for two pianos (1893), where the finale's Russian Orthodox chant is accompanied and decorated by piano figuration redolent of bells. Rimsky-Korsakov criticised his treatment, and rightly so. But, by the time he came to the Second Piano Sonata, Rachmaninov's ear was much more finely tuned, as it was in

*The Bells*. To be sure, he uses such bell-like instruments as the celesta and glockenspiel, and even on occasion a tam-tam. But much more often the ear will hear campanological sonorities when they are not actually there. They are a cunning illusion. The refined understanding of orchestral timbre that had already distinguished the Second Symphony and *The Isle of the Dead* (1909) reached new heights in *The Bells*, Rachmaninov realising that the combination of a single piano note with one on the horn could

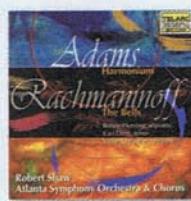


Vladimir Ashkenazy:  
recorded *The Bells* twice

## THE ENGLISH CHOICE

Atlanta Symphony Orchestra /  
Robert Shaw  
Telarc ⑧ CD80365

Robert Shaw uses Fanny S Copeland's English translation, which, even if it dilutes the impact of the text, provides a springboard for a performance that has propulsion, poise and perceptiveness of musical character in equal measure.



## THE BUDGET CHOICE



National Symphony Orchestra of Ireland /  
Alexander Anissimov

Naxos ⑧ 8 550805

This interpretation easily bears comparison with others at higher price, and at super-budget level is a real bargain. It has terror and tenderness, and, with an assured chorus, Anissimov's ear for Rachmaninov's orchestral palette pays dividends in sharply characterised playing.



create a ringing clangour. Likewise, chimes can seem to come from plucked lower string chords against the brass, or the bassoons, harp and double basses oscillating with harmonies on the piano. *The Bells* is a score of astonishing bravura, calling for triple woodwind and brass, six horns and a range of percussion, but colour is precisely and subtly applied with minute skill to form a powerfully evocative tapestry.

So, there is a lot to consider in approaching an interpretation of *The Bells*, both as performers and as listeners. I have decided to group this survey of recordings according to the nationality of the performers taking part, which in certain cases, though not rigidly so, is more revealing. The first category consists of those where the artists are entirely Russian (four recordings). The second, largest category, is where soloists or conductor might be Russian but where the orchestra and chorus are not (seven).

The third category is of those recordings where the artists are entirely non-Russian, in fact entirely anglophone, and where, in two cases, *The Bells* is sung in English (three).

## RECORDINGS BY RUSSIANS

A Russian chorus has a head-start in *The Bells*. If the enunciation of the text comes naturally, rather than through the offices of a language coach and phonetic transliteration, there is one less obstacle in surmounting Rachmaninov's technical hurdles. This, of course, does not bar *The Bells* from being performed superbly by non-Russians, as will become clear in the next category. But it is a help. Kirill Kondrashin's recording with the Moscow Philharmonic Symphony Orchestra and RSFSR Academic

Russian Chorus on Melodiya is actually the earliest of these 14 versions, dating to 1962. It has a direct and stirring impact, though the panic of the third movement is less intense than on other recordings, and the soprano in the second movement veers sharpwards at the

passionate climax, a passage in which tuning is notoriously difficult to maintain, mainly because Rachmaninov's chromatic harmonic palette in the orchestra seems at that point to tug against the soprano line. Even when sopranos are spot-on in intonation, it can sound as though they are not, but here Elizaveta Shumskaya does stray just a fraction over the edge.

Mikhail Pletnev's disc with the Russian National Orchestra and Moscow State Chamber Choir on DG is one of the more recent, from 1999, and initially sounds promising, with crisp, light, glistening

orchestral playing and an ardent tenor (Sergei Larin) who finds ways of grading the dynamics expressively in a role that sometimes generates the "can belto" style. The orchestral balance is good, the detail pointed, but there is only quelled ardour in

Marina Mescheriakova's singing in the second movement and – the main point of contention here – Pletnev adopts the simplified choral parts for the third movement.

They were merely an expedient for a 1936 English chorus, not a legacy for eternity, and they certainly lack the full pungency of the original.

Valeri Polyansky, conducting the Russian State Symphony Orchestra and Cappella on a 1998 Chandos disc, blends lyricism with urgency, but Evgeny Svetlanov's recording with the USSR Symphony Orchestra and Yurlov Russian Choir on Regis – which is my top choice for *The Bells* – is electrifying. This was the last work that

Svetlanov conducted in London, only days before his death in 2002, and I heard him do it. Although he was evidently ill, his mastery of the score was still invincible. Yes, the actual recording quality of this 1979 disc might not be as sophisticated as more modern ones but the power of the interpretation shines through, and all his forces – orchestra, soloists and chorus – are with him.

Above all, Svetlanov has a feel for

the music's flexibility. It flows, even though, in the slow movements, he is by far the most leisurely conductor on the stopwatch. He takes his cue directly from the music but heightens it expressively. He takes risks in the alarm-ridden third movement that pay off dramatically. The atmosphere of the finale has the chilling trudge and pall of encroaching death, with that wonderful enharmonic shift from C sharp minor to D flat major at the very end (backed here by the *ad lib* organ) sparking a frisson that no others match.

**David Wilson-Johnson:**  
revels in the Russian

stopwatch. He takes his cue directly from the music but heightens it expressively. He takes risks in the alarm-ridden third movement that pay off dramatically. The atmosphere of the finale has the chilling trudge and pall of encroaching death, with that wonderful enharmonic shift from C sharp minor to D flat major at the very end (backed here by the *ad lib* organ) sparking a frisson that no others match.

#### MIXED RUSSIAN AND NON-RUSSIAN PERFORMERS

Top ranking for an English singer singing Russian goes to David Wilson-Johnson on Neeme Järvi's 1986 Chandos recording with the Royal Scottish National Orchestra and Chorus. Wilson-Johnson understands the importance of luxuriating in those "zh", "shch" consonants and of rolling his Rs and making his Ls liquid, but alas the rest of the recording is fairly generalised, woolly and not really up to the mark,

#### SELECTED DISCOGRAPHY



#### DATE / ARTISTS

1962 Moscow PO / Kondrashin

RECORD COMPANY (REVIEW DATE)

Melodiya ② MELCD100 0840 (10/96)

1975 LSO / Previn

EMI ② 381513-2 (10/89)

1979 USSR SO / Svetlanov

Regis ③ RRC1144

1980 St Louis SO / Slatkin

Vox ③ CD3X2002

1984 Concertgebouw Orch / Ashkenazy

London ③ 455 798-2LC3 (2/94)

1986 RSNO / N Järvi

Chandos ② CHAN8476 (2/87)

1991 Danish Nat Rad SO / Kitajenko

Chandos ② CHAN8966 (2/92)

1992 Philadelphia Orch / Dutoit

Decca Eloquence ② 476 7702 (8/94)

1995 Atlanta SO / Shaw

Telarc ② CD80365 (4/97)

1997 Nat SO of Ireland / Anissimov

Naxos ③ 8 550805 (8/01)

1998 Russian St SO / Polyansky

Chandos ② CHAN9759 (2/00); Brilliant ② 8 8532

1999 Russian Nat Orch / Pletnev

DG ② 471 029-2GH (8/01)

2002 Czech PO / Ashkenazy

Exton ② OVCL00087

2006 Cologne Rad SO / Bychkov

Profil ② PH07028 (10/07)

with a chorus poor on diction and positioned distantly so that it seems to act more as a backdrop than as a major protagonist. Charles Dutoit's performance (Decca, 1992) with the Philadelphia Orchestra, an ensemble with which Rachmaninov himself was closely associated, is notable in having the soprano Alexandrina Pendatchanska, tenor Kaludi Kaludov and baritone Sergei Leiferkus as soloists, but that does not compensate for a heavy-sounding chorus in which words are, again, indistinct, nor for orchestral playing that could do with sharper definition of Rachmaninov's detailed timbres. Dmitri Kitajenko, on a Chandos disc of 1991, directs

the Danish National Radio Symphony Orchestra and Choir in a middle-of-the-road, sometimes sluggish performance that does not really measure up. Vladimir Ashkenazy, a distinguished Rachmaninovian both as interpreter of the piano music and as conductor of the orchestral, has recorded *The Bells* twice, once with the Amsterdam Concertgebouw

Svetlanov takes his cue directly from the music but heightens it expressively

Orchestra on Decca in 1984, the other with the Czech Philharmonic on Exton in 2002. Both are deeply felt, though Ashkenazy's view of tempi certainly becomes tauter in the later interpretation, the music flowing more easily. There are fine soloists, excellent, well defined choruses, alert orchestras and considerable atmosphere, though there is one strange trait that dogs both performances and isolates them from others – Ashkenazy's decision to speed up in a short passage towards

**divine art**  
the spirit of music

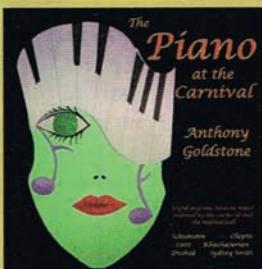
Latest  
releases

**métier**

**THE PIANO AT THE CARNIVAL**

Festivity galore from Chopin, Liszt, Khachaturian, Dvorák & Smith. Sequel to 'A Night at the Opera' ANTHONY GOLDSTONE

divine art dda25076



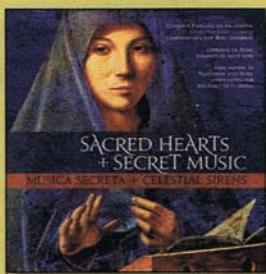
**SACRED HEARTS, SECRET MUSIC**

Companion CD to the new historical novel 'Sacred Hearts' by Sarah Dunant. Rare chants and polyphony from de Rore and Palestrina set for women's voices.

**MUSICA SECRETA & CELESTIAL SIRENS**

divine art dda25077

"It deserves to be heard by the widest possible audience" - Oz Arts Review



**OUT OF THE COOL**

Contemporary but lyrical and beautiful music for flute and piano from Richard Rodney Bennett, Robert Saxton, Cecilia McDowall, Brian Lock and Dave Heath. SUSAN MILAN (flute) & ANDREW BALL (pno)

metier msv28510



**GREATEST HITS OF ALL TIME**

Contemporary music for oboe and string ensembles from Michael Finnissy, Christopher Fox, Roger Redgate, Howard Skempton and James Clarke. A major new-music release.

**CHRISTOPHER REDGATE (oboe)**

with the KREUTZER QUARTET and

**ENSEMBLE EXPOSÉ**

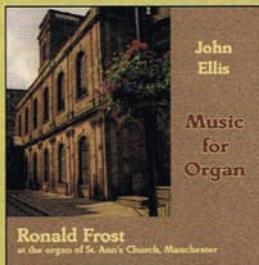
metier msv28513



**JOHN ELLIS: MUSIC FOR ORGAN, vol. 1**

Fine modern works for organ directly in the English cathedral tradition. Played on the organ of St. Ann's, Manchester.

RONALD FROST (organ)  
diversions ddd24141



Divine Art Record Company

UK: +44 (0) 1609 882062 uksales@divine-art.co.uk  
USA: +1 802 465 4071 divineart@brandon-music.net

[www.divine-art.co.uk](http://www.divine-art.co.uk)(UK) : [www.divineartrecords.com](http://www.divineartrecords.com) (USA)

Visit our website for full catalogue, track listings, artist profiles, reviews  
Secure on-line purchasing for CDs and downloads  
Also available digitally via iTunes, eMusic and all good suppliers.

Distribution in the UK by

**RSK**  
Entertainment

Australia : Move Records United States : Albany Music Distributors Denmark : Danacord  
Germany : Pool Music & Media France : XCP Edition/Distribution Canada : Gillmore Music  
New Zealand : Ode Records Italy : Fanzines Czech Republic : R.C.D. Sweden : Sterling  
Switzerland : Guild Hungary : Ability Marketing Malta : G. Fenech Japan : Tobu Land



ORCHID CLASSICS

"ORCHID SHOWS THE WAY FOR CLASSICAL ARTISTS"

Time Out

Autumn Releases



**Rózsa & Korngold**

**Violin Concertos**

Matthew Trusler  
Düsseldorfer  
Symphoniker  
Yasuo Shinozaki  
ORC100005



**Schubert**

**Die Schöne Müllerin**

James Gilchrist  
Anna Tilbrook  
ORC100006



**J.S. BACH**  
**St Matthew Passion**

Ex Cathedra, Jeffrey Skidmore

**Bach**

**St Matthew Passion**

Ex Cathedra  
Jeffrey Skidmore  
ORC100007



**ROYAL  
PHILHARMONIC  
ORCHESTRA**

Orchid Classics is delighted to announce a new co-operation with

the Royal Philharmonic Orchestra, enabling releases on RPO Records to be generally available in the UK and internationally for the first time. For more information please visit [www.orchidclassics.com/rporecords](http://www.orchidclassics.com/rporecords)

[www.orchidclassics.com](http://www.orchidclassics.com)

the end of the first movement, where the direction *Meno mosso, maestoso* still holds good and the sudden (unmarked) quickening of pace tends to obtrude.

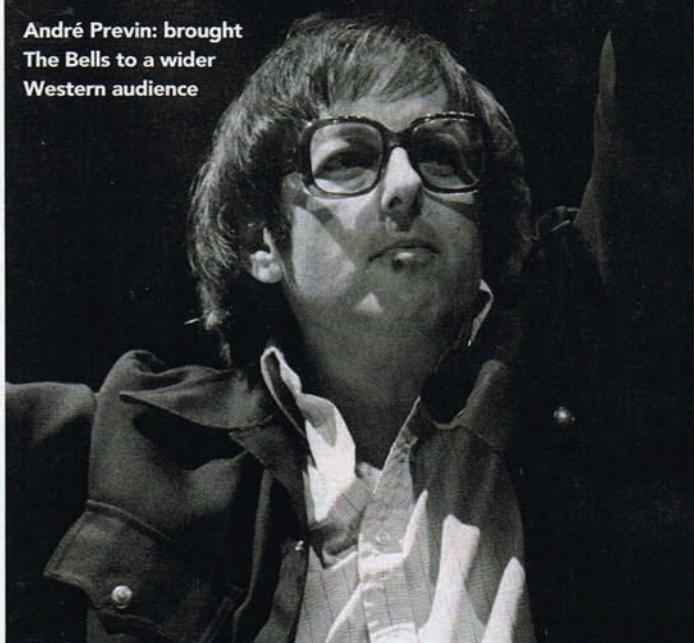
Two recordings are exceptional in this category, Alexander Anissimov's 1997 Naxos one with the National Symphony Orchestra and RTÉ Philharmonic Choir, and **Semyon Bychkov** conducting the WDR Sinfonieorchester Köln, the WDR Rundfunkchor Köln and Lege Artis Chamber Choir on Profil in 2006. Helen Field, singing for Anissimov, is a real delight in the slow movement, poignant, lyrical and clear in enunciation in a performance that has two fine Russians (tenor Ivan

Choupenitch and baritone Oleg Melnikov) as the other soloists and an approach to the score that transmits a broad, well-honed spectrum of emotion. Bychkov rejoices in an overwhelmingly lovely soprano, Tatiana Pavlovskaya, as well as

having the benefit of two characterful male soloists (tenor Evgeny Akimov and baritone Vladimir Vaneev) who, with the orchestra and chorus, find the expressive nub

Semyon Bychkov has characterful soloists who find the expressive nub of *The Bells*

**André Previn**: brought *The Bells* to a wider Western audience



of *The Bells*, conveying its apprehension, its surging exultation, its fire, its multifaceted imagery, its introspective brooding and its fusion of tumult and tenderness.

#### NON-RUSSIAN ARTISTS

André Previn's 1975 recording for EMI with the London Symphony Orchestra and Chorus, with Sheila Armstrong, Robert Tear and John Shirley-Quirk as soloists, was a landmark in introducing *The Bells* to a wider audience, and its sensitivity, mellifluous shaping and thorough preparation still command attention. There is, however, a certain reserve and caution about it when compared with some of the other versions. The Russian words are well tutored rather than crisp, and there is certainly not the earthy bite that Svetlanov or Bychkov bring to the score. That bite is weakened even further when *The Bells* is sung in English. Fanny S Copeland's re-translation of Balmont's text has long been accepted as the standard one, and is appended to the printed score. It tries to recapture some of the flavour of Poe's original, notably in drawing on Poe's thesaurus of words rhyming with "bells", but in the process it reduces the psychological and sheer verbal thrust of the Balmont. Rachmaninov's music is inextricably bound up with the sounds and inflections of the Russian language, and neither **Leonard Slatkin** with the Saint Louis Symphony Orchestra and Chorus on Vox (1980) nor **Robert Shaw** with the Atlanta Symphony Orchestra and Chorus on Telarc (1995) really makes a convincing case for bypassing the Russian. When soprano Marianna Christos renders "and an amber twilight" as "end an ember twilight" for Slatkin, it adds another knot to the linguistic conundrum. But if you have to have *The Bells* in English, Shaw's is the one to go for, since it has more light, more spirit, more intrinsic energy and sharper definition than Slatkin's, and Renée Fleming in the soprano role will appeal to some, even though, while lyrical in the second movement, she has a slight tendency towards over-operatic emphasis.

And so to the verdict. Svetlanov is the first choice. Just as the sound of bells went to Rachmaninov's heart, so Svetlanov has this music in very soul. His is a performance that might not be graced with the most modern of recording techniques but the impact is nevertheless tremendous, not merely where the music is vociferous, as in the third movement, but also where a certain questioning aura is called for, where rapture and languor might coalesce, where the ever-present intimations of destiny might seem at their most surreptitious. There are performances of greater polish and refinement but nobody catches the music's black earth quality and haunting atmosphere as inspiringly as Svetlanov does. ☺

Visit [Gramophone.net/more](http://Gramophone.net/more)

#### THE MODERN CHOICE

**WDR Symphony Orchestra, Cologne / Semyon Bychkov**



Profil M PH07028  
Semyon Bychkov's performance blazes and simmers, his natural feel for the music's pulse is palpable, his balance and blend of orchestral timbres acute. He probably has the best of the sopranos in Tatiana Pavlovskaya, but the entire experience is compelling.



#### THE FIRST CHOICE

**USSR Symphony Orchestra / Evgeny Svetlanov**  
Regis 5 RRC1144

This is a thrilling, sensitive, deeply affecting performance, testifying to the strong affinity Svetlanov had for Russian music, and particularly Rachmaninov. With three fine soloists and an orchestra and chorus to match, Svetlanov digs deep into the music's emotional substance.



# NEW RELEASES

[www.hyperion-records.co.uk](http://www.hyperion-records.co.uk)

## BACH VIOLIN SONATAS AND PARTITAS

The dazzling young virtuoso Alina Ibragimova has enthralled audiences with her live Bach performances. Critics have acclaimed her beautiful tone, superlative technique and a musical wisdom far beyond her years. Now, in this new recording of Bach's complete Sonatas and Partitas for solo violin, Ibragimova brings all these qualities and more to create an interpretation that is both excitingly original and profoundly humble.

ALINA IBRAGIMOVA



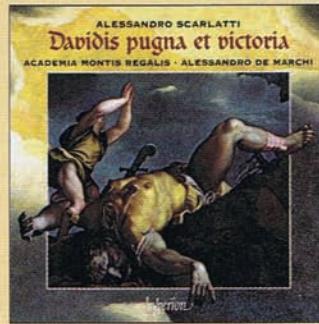
2 Compact Discs CDA67691/2

## SCARLATTI

### DAVIDIS PUGNA ET VICTORIA

Scarlatti's work tells the dramatic story of David and Goliath. Scarlatti's musical response to the libretto demonstrates his gift for characterization, which acts as a commentary on the unfolding narrative. Performances of thrilling dynamism and instinctive style from Academia Montis Regalis make the strongest possible case for this work.

ACADEMIA MONTIS REGALIS  
ALESSANDRO DE MARCHI

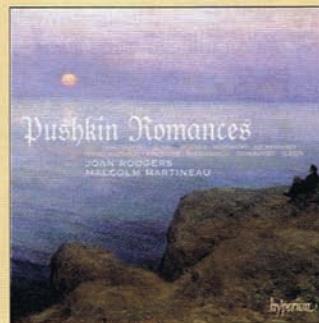


Compact Disc CDA67714

## PUSHKIN ROMANCES

Few Russian composers could resist setting verses by Alexander Pushkin, and his influence on the development of Russian music was indirectly as great as his influence on literature. This collection demonstrates the compelling power of the poet, and the beauty of the music he inspired. It is performed by Joan Rodgers, an acknowledged master of Russian repertoire, and Malcolm Martineau.

JOAN RODGERS / MALCOLM MARTINEAU

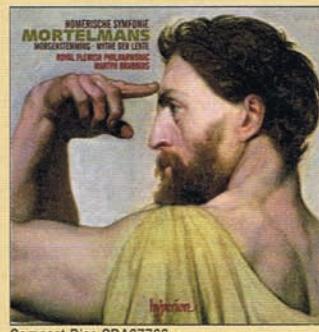


Compact Disc CDA67773

## MORTELMANS HOMERISCHE SYMFONIE

Flemish music has a rather unusual position in the history of nineteenth-century music, in that orchestral and symphonic music were almost completely subordinated to vocal music. However, occasionally a figure would appear who broke the mould. Lodewijk Mortelmans (1868–1952) was one of those responsible for the Flemish orchestral renaissance, and who looked with curiosity beyond the Belgian borders.

ROYAL FLEMISH PHILHARMONIC  
MARTYN BRABBINS

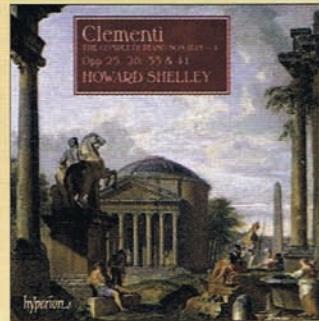


Compact Disc CDA67766

## CLEMENTI THE COMPLETE PIANO SONATAS VOLUME 4

Howard Shelley's splendid series of Clementi's complete piano sonatas continues with a fourth volume containing some of the composer's most important works. The ten sonatas of Opp 25, 26, and 33 that Shelley performs in this recording are all products of a period in Clementi's life when he was the darling of the London music scene.

HOWARD SHELLEY



2 Compact Discs CDA67738 (for the price of 1)

# hyperion

## HAYDN PIANO TRIOS VOLUME 2

Haydn's 'piano trios' (as his accompanied piano sonatas are now known) are among the most delightful and inventive of all his works. The Florestan Trio, with their magnificent pianist Susan Tomes, dazzle in this repertoire. Their first disc in this series was enthusiastically acclaimed and this release is sure to follow its critical and commercial success.

THE FLORESTAN TRIO

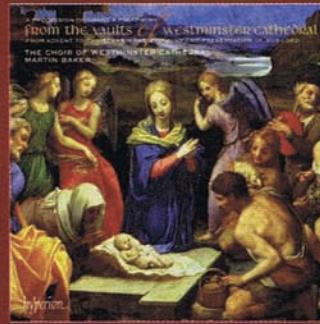


CDA67757

## FROM THE VAULTS OF WESTMINSTER CATHEDRAL

A century ago, Richard Runciman Terry re-introduced the wonders of the Renaissance into liturgical polyphony and placed Westminster Cathedral Choir at the pinnacle of the art. This disc is a homage to Terry's work: a procession through a particularly rich section of the church's year which perfectly illustrates the changing glories of the liturgy.

THE CHOIR OF WESTMINSTER CATHEDRAL  
MARTIN BAKER

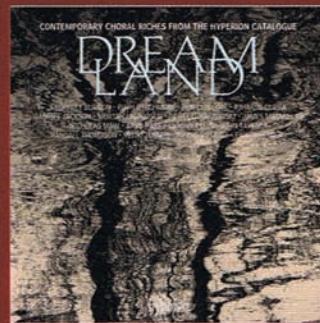


Compact Disc CDA67707

## DREAMLAND CONTEMPORARY CHORAL RICHES FROM THE HYPERION CATALOGUE

This sampler disc seeks to give a flavour of the contemporary choral music recorded by Hyperion over the last decade. Whilst on one level it can stand alone as a tribute to the beauty of its composers' writing and choirs' singing, it also lifts the lid on the albums from which the tracks are drawn. A perfect introduction to the magic new worlds of sound that await the listener.

VARIOUS ARTISTS

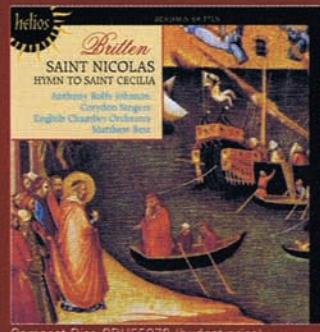


HYP41 (budget price)

## BRITTEN SAINT NICOLAS & SAINT CECILIA

'A very fine recording' (Gramophone)  
'A fresh and atmospheric account of Britten's colourful cantata' (The Penguin Guide to Compact Discs)

ANTHONY ROLFE JOHNSON  
CORYDON SINGERS  
ENGLISH CHAMBER ORCHESTRA  
MATTHEW BEST



Compact Disc CDH55378 (budget price)

## MARTUCCI LA CANZONE DEI RICORDI RESPIGHI IL TRAMONTO

'A praiseworthy achievement in every respect ... Carol Madalin sings both works beautifully' (Gramophone)

'A glorious work [and] a most lovely record. Recommended with all possible enthusiasm' (The Penguin Guide to Compact Discs)

CAROL MADALIN / ENGLISH CHAMBER ORCHESTRA / ALFREDO BONAVERA



Compact Disc CDH55049 (budget price)



# GRAMOPHONE

# Reviews



**Orchestral**  
**74** Jiří Bárta's captivating cello concertos



**Instrumental**  
**94** Tabea Zimmermann plays Bach and Reger solo



**Chamber**  
**88** Tal and Groethuysen transform Mendelssohn



**Vocal**  
**102** Carmina Chamber Choir's stunning Icelandic discoveries

**Opera**  
**114** Renée Fleming's irresistible new verismo album



**DVD**  
**120** Masterly Messiaen from Metzmacher

**Replay**  
**122** Undiminished greatness: Monteux, Mengelberg and Toscanini

**Books**  
**127** John Luther Adams's sound world; the Natural Musician

## KEY TO SYMBOLS

Reissue  
Historic  
Compact disc  
(number of discs in set)  
Text(s) included

translation(s) included

Synopsis included  
Notes included  
subtitles included  
SACD  
DVD audio

DVD video

Blu-ray  
Download  
VHS cassette  
no longer available  
all available separately

only available

separately  
£11 and over  
£8 to £10.99  
£6 to £7.99  
£5.99 and below



Gramophone  
recommends



Editor's Choice  
See page 12 and this month's cover disc

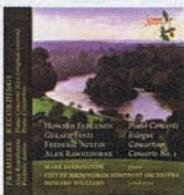
# Orchestral

Rattle's Brahms symphonies • Shostakovich from Gergiev • Benedetti's Fantasie

## Austin • Ferguson • Finzi • Rawsthorne

**Austin** Concertino (ed Ellis) **Ferguson** Piano Concerto **Finzi** Elogue, Op 10 **Rawsthorne** Concerto No 1 for Piano, Strings and Percussion **Mark Bebbington** pf **City of Birmingham Symphony Orchestra** / **Howard Williams** **Somm** © SOMMCD241 (70' • DDD)

**An opportunity to hear Rawsthorne's Concerto in its earlier incarnation**



The main interest in this collection of piano concertos with string orchestra is the original version of Rawsthorne's Concerto No 1. It was premiered in 1939 but scored for full orchestra by 1942. John McCabe finds that "its true qualities emerge only in the full orchestral dress" but this convincing performance shows that he might be wrong. All the same it feels odd that the very characteristic oboe melody early in the Chaconne was first represented by *pizzicato* strings. But finally, just as some black-and-white films have qualities denied to full colour, this incarnation of the Rawsthorne is worth hearing in its own right.

The Ferguson has already been recorded by Peter Donohoe as soloist and conductor (Naxos, 5/05). His piano is closer and the result more forthright. Bebbington is more sensitive but the piece works both ways. Ferguson had a curious career, since he stopped composing for the last 40 years of his life and waited for the public to catch up.

Finzi found Ferguson's Concerto "a weak and disappointing work" and felt unable to review it. By contrast, the slow movement of what Finzi planned as part of a concerto in the 1920s, revised 25 years later, has become a classic with at least 10 recordings. The continuous melodic flow is an attraction and Bebbington captures it completely.

Frederic Austin seems to have written his Concertino in 1943 for Ernest Irving, who was director of Ealing Studios at the time. It effectively exploits the popular piano concerto style given wide currency by Addinsell's *Warsaw Concerto* and the film composers of that vintage.

**Peter Dickinson**

## Bacewicz

Violin Concertos – No 1; No 3; No 7. Overture **Joanna Kurkowicz** vn **Polish National Radio Symphony Orchestra** / **Lukasz Borowicz** **Chandos** © CHAN10533 (64' • DDD)

## Concertos from a strong personality at contrasting stages of her career



This welcome release marks the centenary of a Polish composer who is no mere "missing link" between Szymanowski and Lutoslawski but a distinctive creative presence in her own right. Grażyna Bacewicz wrote too much too quickly for everything to be on the same level. But this group of concertos for violin – an instrument Bacewicz herself played professionally – reveals a strong personality allied to a special skill in designing un-hackneyed yet workable form-schemes.

No 1 (1937) shows her resourceful and not un-sceptical way with the kind of neoclassicism she encountered when studying in Paris, the orchestra challenging as well as supporting the soloist in ways which are often overtly dramatic. Eleven years and a cataclysmic world war later, Concerto No 3 has a deeper expressiveness, not without its folk-like tinges, and although the drama is still vivid there is a tendency, at least in the slow movement, to fall back on a rather featureless fervour just when strength of focus is most needed. Eighteen years on, and reacting to such new Polish initiatives as Penderecki's "sonorism", Concerto No 7 (1965) is especially memorable for the way in which Bacewicz avoids the pitfall of featurelessness, with a new blend of eloquence and austerity.

It's tantalising to sense here the kind of innovations which the composer might have worked with even more productively had she lived further into her sixties. As it is, the value and originality of what she did achieve is very well conveyed by Joanna Kurkowicz's polished yet passionate playing, backed to the hilt in slightly over-resonant but texturally lucid recordings, made in Warsaw, by Lukasz Borowicz and the Polish Radio Symphony Orchestra. **Arnold Whittall**

## Beethoven

Piano Concertos – No 2, Op 19; No 3, Op 37 **François-Frédéric Guy** pf **Radio France Philharmonic Orchestra** / **Philippe Jordan** **Naïve** © V5179 (60' • DDD)

## Exuberance and poetry as another Beethoven concerto cycle concludes

With this coupling François-Frédéric Guy completes his set of the Beethoven concertos, once more admirably partnered by the Radio France Philharmonic Orchestra under Philippe Jordan.



And what a joy his performances are. Brilliant and direct in the finest French tradition, they are also alive with passing felicities, whether illuminating an early pioneering spirit or a change into what EM Forster once called "Beethoven's C minor of life". In the Second Concerto Guy's exuberance and poetry go hand in hand. The first movement's startlingly original cadenza is played with unfaltering assurance and the hushed magic with which Guy handles the main theme of the central *Adagio* sounds a special note. A dazzling finale, too, finds ample time for individual nuance and pointed characterisation, making his sense of contrast in the Third Concerto all the more remarkable. Here both he and Jordan take a qualified view of Beethoven's *con brio*, conveying an atmosphere of foreboding, of minor-key unease resolved in an inward-looking *Largo* where everything is experienced afresh. The finale is unusually restrained but, again, there is nothing of the studio and everything of a life experience. So while I would never want to be without Gilels's early, magisterial recording with Cluytens (did this ever find its way onto CD?) or Argerich's recent and unforgettable performance with Abbado (DG, 1/05), Guy's reading ranks high in a crowded catalogue. **Bryce Morrison**

## Beethoven • Berg

**Beethoven** Violin Concerto, Op 61 **Berg** Violin Concerto

**Arabella Steinbacher** vn **West German Radio Symphony Orchestra**, Cologne / **Andris Nelsons**

**Orfeo** © C778 091A (75' • DDD)

**Beethoven** – selected comparisons:

**Mutter**, BPO, Karajan (5/85) (DG) 413 818-2GH

**Kremer**, COE, Harnoncourt (12/93) (ELAT) 0927 49773-2

**Zebetmair**, Orch of the 18th Century, Brüggen (4/99) (PHIL) 462 123-2PH

**Vengerov**, LSO, Rostropovich (11/05) (EMI) 336403-2

## A convincing Berg Concerto but the Beethoven is compromised



Just as Berg's Concerto is dedicated to "the memory of an angel", Arabella Steinbacher's recording is dedicated "to my dear Father" who worked at the Bavarian State Opera during the time of Carlos Kleiber and Joseph Keilberth. Father and daughter would regularly play together, their repertoire including the two works coupled here: "Both have something

celestial for me," says Arabella, a claim that is amply borne out by her pure-toned and considered playing. The Berg is intimate, orderly, tonally sweet but never glutinous and always neatly accommodated within the orchestra's overall texture, which is beautifully (and precisely) moulded by Andris Nelsons. Those seeking anger in the more gnarled *tutti* passages will listen in vain. Instead Nelsons aims at a transparent projection of Berg's skilfully wrought harmonies: this is above all a musical reading of the score and provides a moving context for the Bach quotation that dominates the second movement.

The Beethoven Concerto is rather more controversial, especially given livelier options provided by Zehetmair, Kremer and others who eschew a traditionally broad approach in favour of something more assertive, though there are still plenty of recent players who have loved to linger (Vengerov and Mutter being two). Steinbacher and Nelsons certainly linger, very flexibly too, but with the exception of the finale I sense a marked lack of momentum and although Steinbacher bows a most beautiful tone (I was often reminded of Kulenkampff's shellac recording) the impact of the first movement in particular is compromised. Also the crowning glory of Kreisler's cadenza, where the two principal themes cross each other, each taking a turn to lead, lacks the necessary sense of exultation, even though it is technically well played. So, summing up, a highly recommendable Berg coupled with a Beethoven that, although worth a listen, doesn't really compete with the best. Nice, well rounded sound. **Rob Cowan**

## Britten · Szumanowski

**Britten** Violin Concerto, Op 15<sup>a</sup> **Szumanowski** Violin Concertos<sup>b</sup> – No 1, Op 35; No 2, Op 61 **Frank Peter Zimmermann** in <sup>a</sup>Swedish Radio Symphony Orchestra / **Manfred Honeck**, <sup>b</sup>Warsaw Philharmonic Orchestra / **Antoni Wit** **Sony Classical** 88697 43999-2 (76' · DDD)

**Szumanowski** – selected comparisons:  
Zehetmair (8/96) (EMI) 555607-2  
Danczowska (8/98) (CDAC) ACD026  
**Britten** – selected comparisons:  
Mordkowitch (9/01) (CHAN) CHAN9910  
Vengerov (7/03) (EMI) 557510-2

**Flawless technique and ravishing poise combine to superb effect**



Frank Peter Zimmermann's new coupling of the Szumanowski concertos enters what is fast becoming a highly competitive field.

Fortunately, even by the side of such distinguished rivals as the *Gramophone* Award-winning Thomas Zehetmair and Kaja Danczowska, these urgently expressive, cogent and polished performances more than hold their ▶

## Manasse on Mundi

Clarinetist Jon Manasse took to Seattle's Benaroya Hall during February this year to record his second album for Harmonia Mundi. With the Seattle Symphony Orchestra under conductor Gerard Schwarz, Manasse performed Mozart's Clarinet Concerto, K622, and Spohr's Second Clarinet Concerto. Manasse's first album for the label featured Brahms's two Clarinet Sonatas performed with long-term duo partner Jon Nakamatsu. That disc was roundly praised by *Gramophone*'s John Warrack for Manasse's "lovely, soft tone, rich in the lower register, singing but never shrill in the upper, and warm even in the weaker centre of the instrument" (3/08).

## Trumpet Tine

Norwegian trumpeter Tine Thing Helseth follows her self-titled debut album on Simax with the release of "My Heart Always Wanders" for the label in November. Recorded once again with the Norwegian Chamber Orchestra, the SACD this time features the talents of soprano Isa Katharina Gericke and violinist Elise Båtnes. Featured on the disc are works by Holst, Reger, Henry Thomas Smart, Handel, Torelli, Bach, Larsen, Adam and Klotz. The 20-year-old trumpeter's first release included concertos by Haydn, Albinoni, Neruda and Hummel, and was released in November 2007.

## LSO and Gergiev

Early 2010 welcomes the next release from the ever-prolific LSO Live. Featuring the London Symphony Orchestra under conductor Valery Gergiev, the disc is dedicated to Prokofiev's complete *Romeo and Juliet*. The work was recorded in concert at the Barbican on November 21 and 23, 2008, as part of Gergiev's Prokofiev cycle, which was also taken on a world tour.

Leon Fleisher gives endless musical insights



FRED DUFOUR/AFP/Getty Images

Leon Fleisher is captured at the height of his unparalleled pianistic powers

## Beethoven · Gluck

**Beethoven** Piano Concertos – No 2, Op 19<sup>a</sup>; No 4, Op 58<sup>b</sup>  
**Gluck** Iphigenie in Aulis – Overture<sup>b</sup>

Leon Fleisher <sup>a</sup>p Cologne Radio Symphony Orchestra / <sup>b</sup>Otto Klemperer, <sup>a</sup>Hans Rosbaud

Medici Masters ⑩ MM036-2 (72' · ADD)

Recorded at the Funkhaus, Cologne, on <sup>a</sup>February 27, 1956 and <sup>b</sup>November 18, 1957

These recordings, dating from 1956-57, show Leon Fleisher already at the height of his powers, long before the onset of the debilitating illness that curtailed his dazzling career. One of the few truly great American pianists, Fleisher's early discs pre-date his Beethoven concerto performances made during the late Fifties and early Sixties for CBS with George Szell, and show him as unfailing in repose as he is in breathtaking bravura. Not even William Kapell's record of the Second Concerto possessed greater verve and brilliance. How Schnabel, Fleisher's guiding light and mentor, would have loved such relish of Beethoven's early pioneering energy, and a shot-from-guns virtuosity is complemented by a no less remarkable clarity and focus in the central *Adagio*. In the Fourth Concerto Fleisher offers a radically different experience to, say, Myra Hess's legendary warmth and humanity or Radu Lupu's no less celebrated poetry, yet his readings, while bolder and more arresting, give us endless musical insights within a scintillating framework. Time and again he made me recall his exasperated cry to a notably prosaic student heard in a masterclass: "I want more than just the notes, I want a chatter of angels." Criticism falls silent when confronted by such overwhelming mastery and there are no less memorable partnerships from Hans Rosbaud in the Second Concerto and Otto Klemperer in the Fourth. Klemperer's calm and dignity in Gluck's *Iphigenie in Aulis* Overture provides a crowning touch to recordings that transcend any possible sense of dated sound. **Bryce Morrison**

# ROYAL PHILHARMONIC ORCHESTRA

SOUTHBANK CENTRE'S ROYAL FESTIVAL HALL

JANUARY - MAY 2010

Wednesday 20th January 2010, 7.30pm

**Stravinsky** Symphonies of Wind Instruments (1920)

**Tchaikovsky** Violin Concerto

**Rimsky-Korsakov** Scheherazade

Charles Dutoit Conductor Vadim Repin Violin

Wednesday 24th March 2010, 7.30pm

**Rimsky-Korsakov** Russian Easter Festival Overture

**Prokofiev** Piano Concerto No.2

**Stravinsky** The Firebird (complete ballet score)

Charles Dutoit Conductor Yuja Wang Piano

Tuesday 13th April 2010, 7.30pm

**Glinka** Ruslan and Lyudmila Overture

**Tchaikovsky** Piano Concerto No.1

**Rachmaninov** Symphony No.2

Andrew Litton Conductor Freddy Kempf Piano

Monday 17th May 2010, 7.30pm

**Prokofiev** Symphony No.1, 'Classical'

**Prokofiev** Violin Concerto No.2

**Tchaikovsky** Symphony No.6, 'Pathétique'

Leonard Slatkin Conductor Chloë Hanslip Violin

ROYAL FESTIVAL HALL



Royal Philharmonic Orchestra  
[www.rpo.co.uk](http://www.rpo.co.uk)

The nation's favourite orchestra  
in perfect harmony

**SOUTHBANK  
CENTRE**

TICKETS 0871 663 2500  
[WWW.SOUTHBANKCENTRE.CO.UK](http://WWW.SOUTHBANKCENTRE.CO.UK)



*Back by public demand*

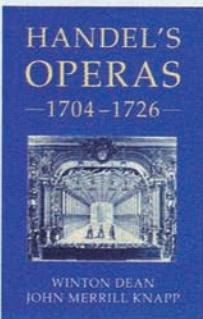
## The Genius of Valhalla

The Life of Reginald Goodall

JOHN LUCAS

The life of enigmatic Wagner conductor, Reginald Goodall, by the author of the acclaimed *Thomas Beecham: An Obsession with Music*, newly available in paperback.

*Superbly researched and sympathetic.* DAILY TELEGRAPH  
978 1 84383 517 2 paperback £14.99, October 2009



## Handel's Operas, 1704-1726

WINTON DEAN  
& JOHN MERRILL KNAPP

The first volume of this monumental study of Handel's operatic works, covering the first seventeen operas.

*One of the great monuments of musical scholarship of our day - a mine of information lucidly delved, sharply stimulating...a pleasure to read for its crisply expressed, infinitely discerning and above all loving responses to the works themselves.* FINANCIAL TIMES

978 1 84383 525 7 cloth £60, September 2009

**BOYDELL & BREWER**  
40 YEARS OF EXCELLENCE

[www.boydell.co.uk](http://www.boydell.co.uk) • [trading@boydell.co.uk](mailto:trading@boydell.co.uk) • 01394 610600

**www.top20uk.info**

Find our **TOP 20 Hi-Fi,  
Home Cinema or Custom  
Installation dealers**

To find the best dealer in your area  
click onto this great new info website.



own. Backed by a notably willing Warsaw Philharmonic under Antoni Wit's watchful lead, Zimmermann plays with flawless technique, ravishing poise and subtle range of colour. These are readings of strong personality, gutsy temperament and full-throated ardour. The captivating First Concerto is as passionate, sensuous and poetic as one could wish, and Wit conducts with even greater freedom and insight than on his admirable Naxos recording with Ilya Kaler (7/07). Zimmermann displays a comparable empathy for the altogether earthier Second Concerto, comprehensively attuned to the ruddy vigour, yearning lyricism and raw emotion of this exhilarating score (inspired, like Szymanowski's marvellous ballet *Harnasie*, by the tangy folk music of the Polish highlands). Biggest climaxes bring a hint of glare; otherwise, the solo balance is most cannily judged.

The Britten is scarcely less impressive, at just under half an hour the swiftest rendering to have come my way since Ida Haendel's outstanding 1977 version with Berglund and the Bournemouth SO (EMI, 5/78<sup>B</sup>) – and, it must be said, more convincingly held together than existing interpretations from Mordkovich and Vengerov. Once again, Zimmermann is fortunate indeed in receiving such sympathetic support as that provided by Manfred Honeck and the Swedish RSO. I appreciate the purposeful tread of the opening *Moderato* (Britten's qualifying *con moto* marking observed to beneficial effect), as well as the bracing momentum and rhythmic snap these fine artists impart to the fiery *Scherzo*. Zimmermann's involving treatment of the cadenza leads to a deeply eloquent account of the concluding passacaglia, which contains some of Britten's most plangent inspiration. The full-bodied sound here gives little cause for complaint. All told, an absorbing and thoroughly commendable release. **Andrew Achenbach**

## Bruckner

Symphonies – No 3 (1889)<sup>a</sup>; No 4, 'Romantic' (1880, ed Nowak)<sup>b</sup>  
Royal Concertgebouw Orchestra, Amsterdam / Mariss Jansons  
RCO Live   RCO09002 (125' • DDD/DSD)  
Recorded live at the Concertgebouw, Amsterdam, in <sup>a</sup>February 2007 & August 2008, <sup>b</sup>September 2008

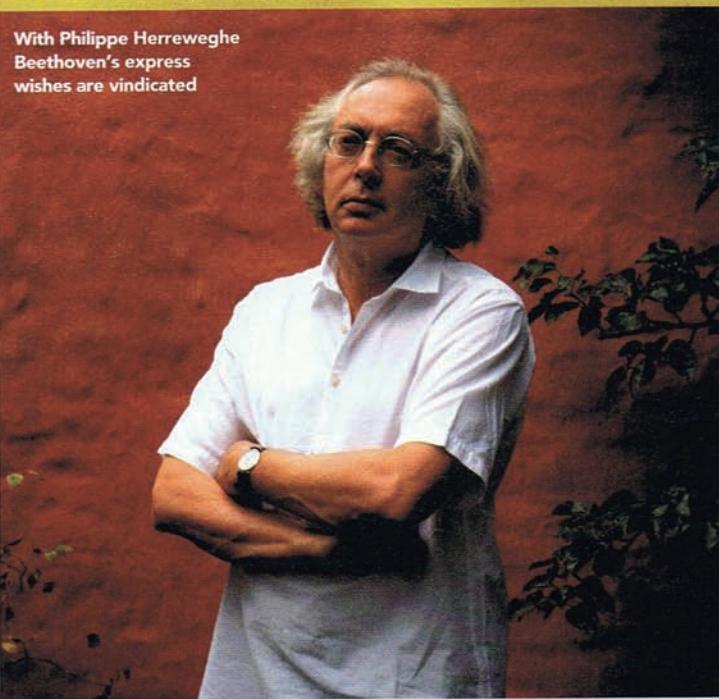
**A powerfully articulated pair of symphonies from the Concertgebouw**



Listening to these performances, I was reminded of Karajan's remark about the great Czech conductor Václav Talich: "He had a great genius for – how can I put it? – drawing the orchestra together and controlling it as a single expressive instrument." In these powerfully articulated accounts of Bruckner's Third and Fourth symphonies, Mariss Jansons exhibits that very quality. ▶

## EDITOR'S CHOICE

With Philippe Herreweghe  
Beethoven's express wishes are vindicated



**Symphonies that follow the letter and the spirit of Beethoven's directions**

## Beethoven

Symphonies – No 2, Op 36; No 6, 'Pastoral', Op 68  
Royal Flemish Philharmonic Orchestra / Philippe Herreweghe

Pentatone  PTC5186 314 (73' • DDD)

For Philippe Herreweghe, Beethoven's metronome markings are sacrosanct even when the composer appears to contradict himself in the first movement of the Sixth Symphony. The written instruction is *Allegro ma non troppo* yet the speed indication is a swift minim=66. By easing or tightening phrases and being flexible within a spirited pulse, Herreweghe makes the written instruction fit the speed indication. The music could have sounded harried but it doesn't. This is how he conducts both works; and Beethoven's express wishes are vindicated.

It all begins most arrestingly as the Second Symphony crackles into vibrant life, brass cutting through the fabric, woodwind to the fore. Vibrato-less strings may be a touch etiolated at the upper end but their otherwise un-coagulated tone is revealed in an astutely balanced and transparent SACD recording. Incisive drive in the outer movements nicely complements a lyrically felt slow movement, as does a similarly felt "Scene by the Brook" in the *Pastoral*. Herreweghe doesn't linger here, even for the birdcalls towards the end; yet there is a feeling of gently undulant repose before the "Peasants' Merrymaking" which is ebulliently bucolic as Beethoven envisaged. The storm is stormy rather than cyclonic; and Herreweghe coaxes wind-playing of opaline radiance to launch a "Shepherds' Hymn" that swings in relaxed, songful 6/8 time. Beethoven always knew what he wanted in terms of pacing. Herreweghe and his expert band not only obey his tempi, they do so most artistically as well. Excellent indeed.

**Nalen Anthoni**

**EDITOR'S CHOICE**  
GRAMOPHONE  
THE CLASSICAL MUSIC MAGAZINE

## INTERVIEW

**Philippe Herreweghe**

It is not always possible to achieve Beethoven's metronome markings with modern orchestras – there are many factors to consider such as the size of the orchestra and acoustic of the hall, for example. Thankfully, deSingel in Antwerp has an excellent acoustic and I reduced the strings slightly so we could take it, more or less, at the speed indicated. Let's not forget that these indications are from Beethoven himself; they are historical and interesting – not crazy like some people pretend. This is one of the reasons why the *Pastoral* is still a difficult symphony to play and conduct; the tempo relationships between the movements are also key to any performance but the whole subject of tempo in Beethoven is still a vast discussion.

Like the works of Shakespeare, it is difficult to bring something new to the Beethoven symphonies – they have been performed and interpreted so many times already. But in my view the *Pastoral* Symphony is religious music, especially the last movement. I think my background in singing gives it a slightly different feel with regards to phrasing – I like to illuminate the piece in a way that some performances don't.

We recently played all of the Beethoven symphonies on tour. It is so wonderful to do because you are living and travelling with these works and they create a world that is so strong. I can conduct them over and over but I never tire of them. I would like to record the symphonies again with my orchestra in Paris, the Orchestre des Champs-Elysées. I think perhaps in 10 years I will grow and my perception on period instruments will be different but at the moment it is important for me to take advantage of all I have learnt in the parallel world of period instruments and share my experience with modern orchestras.

**Interview by Hayden Jones**

## EDITOR'S CHOICE

Jiří Bárta plays with a warm, unselfconscious expressiveness



Three delightful cello concertos, beautifully performed and recorded

EDITOR'S CHOICE  
GRAMOPHONE  
THE CLASSICAL MUSIC MAGAZINE

## Foerster · Martinů · Novák

Foerster Cello Concerto, Op 143 Martinů Cello Concerto No 1, H196 Novák Capriccio for Cello and Small Orchestra

Jiří Bárta vc Prague Philharmonia / Jakub Hruša Supraphon © SU3989-2 (67' • DDD)

"Swinging" cello concertos aren't exactly thick on the ground, which makes Jan Novák's Capriccio (1958-59) a particular delight, what with its saucy clarinets and saxophones and its lightly percussive ostinatos. It starts like Twenties show music, goes gently tiptoe for a 12-tone second movement then jives away happily for the closing *Allegro*, with "Lennie" and "Igor" never out of earshot for too long. Midway between the high jinks of Novák's Capriccio and the more formal expressive qualities of Foerster's Concerto comes the thrice-revised First Cello Concerto of Bohuslav Martinů, the successive versions having been premiered by none other than Cassadó, Fournier and Saldó (the version heard here, from 1956). Martinů's characteristically offbeat rhythmic computations make their presence felt right

from the dramatic opening bars but it is the work's haunting melodic profile that most lingers in the memory, especially the first movement's second subject (at 2'10") and the uplifting central *Andante moderato*, one of Martinů's loveliest single movements. The Concerto is rounded off with a typically busy *Allegro*.

Josef Bohuslav Foerster's Concerto of 1931 is the earliest of the works programmed, as well as the most intense and the most obviously rooted in tradition (think of, for example, Dvořák and Suk). The work's heart is again its slow movement, where meaningful dialogue with other solo strings is so effective, the music often rather reminiscent of Chausson. I was amazed to learn that this is the work's world premiere recording.

I've delayed mentioning Jiří Bárta simply because there's hardly any need to: he plays with a warm, unselfconscious expressiveness that connects with all three works, and the Prague Philharmonia is with him every step of the way. The sound is excellent, the solo cello profile especially good. **Rob Cowan**

This is particularly evident in the finale of the Fourth Symphony. Though Bruckner spent years trying to get this movement right, it can still sound inadequate in a less than first-rate performance. That is not the case here. Jansons's grasp of the relative importance of individual ideas within the competing hierarchies of thematic material is as impressive as his marrying of a properly measured opening pulse with a strong yet unforced forward motion. I would have preferred a slightly swifter tempo in the symphony's processional slow movement, powerfully presented though the journey is. In the main, though, this is a distinguished account of the excellent 1880 version of the Fourth, the introduction of an egregious cymbal clash at bar 76 of the finale notwithstanding.

Though the Third Symphony is less difficult to bring off, particularly in this tidied-up 1889 version, there have been few better-directed accounts on record than this. If there is a limitation, it lies with the Dutch orchestra's northern manner. Finely as Jansons shapes the polka-cum-chorale in the symphony's finale, Böhm and the Vienna Philharmonic (10/71 – nla) were even finer. Nor do the horn or bassoon sections of what this magazine has dubbed "The World's Greatest Orchestra" have the kind of sound characteristics that have helped establish the superiority of Vienna and Munich Philharmonic accounts of the Fourth Symphony under Böhm, Abbado, Celibidache and Kempe.

The horns are further disadvantaged by a somewhat distant recorded balance, unlike that of the cellos which can be too immediate. "Concertgebouw Live" generally gives us a closer, darker sound than that of Concertgebouw recordings made in an empty hall under studio conditions. A striking pair of discs none the less.

Richard Osborne

## Crumb · Prokofiev · Tcherepnin

Crumb Solo Cello Sonata Prokofiev Symphony-Concerto, Op 125<sup>a</sup> Tcherepnin Solo Cello Suite Pieter Wispelwey vc Rotterdam Philharmonic Orchestra / Vassily Sinaisky Channel Classics © CCSSA27909 (60' • DDD/DSD)

<sup>a</sup>Recorded live

Prokofiev – selected comparison:  
Gerhardt, Litton (9/09) (HYPER) CDA67705

## Wispelwey comes closest to the mark in Prokofiev's troublesome concerto



Fine recordings of Prokofiev's problematic Symphony-Concerto (misleadingly titled *Sinfonia concertante* by Channel Classics) continue to appear. This latest is in some ways the most enjoyable of all, in that Pieter Wispelwey identifies completely with its

restlessly shifting moods, almost making structural sense of the rambling, 19-minute central movement and delivering the lyrical themes more raptly than I can ever remember. Sinaisky and his Rotterdammers are with him at every step, and the occasional rough edge is easily accepted as part and parcel of the live concert experience. The recording strikes a fine balance between clarity and bloom.

The obvious problem for collectors is the attraction of Alban Gerhardt's recent Hyperion coupling (9/09) of the work with its first incarnation as Cello Concerto [No 1], which is a little less special in terms of performance but extremely instructive as a programme. However, Wispelwey's solo "encores" are more cannily chosen than they might appear, since Tcherepnin's Suite and Crumb's Sonata frame the Prokofiev chronologically. In themselves both are relatively anonymous and arguably of more interest to cellists than to the general listener. But delivered as persuasively as they are here, they do contribute to a kind of snapshot of moderated modernism in the cello repertoire in the decade following the Second World War. **David Fanning**

## Dvořák

Symphony No 7, B141.  
The Golden Spinning-Wheel, B197  
Netherlands Philharmonic Orchestra /  
Yakov Kreizberg

Pentatone  PTC5186 082 (66' • DDD)

Symphony No 7 – selected comparison:  
Concertgebouw, C Davis (1/89) (PHIL) 420 890-4PSL  
The Golden Spinning-Wheel – selected comparison:  
RCO, Harnoncourt (9/03) (TELD) 2564 60221-2  
BPO, Rattle (9/05) (EMI) 558019-2

### A lyrical approach to the Seventh doesn't get to the heart of the matter



Dvořák's Seventh Symphony presents conductors with difficult choices right from the start. How does one interpret the first movement's *Allegro maestoso* marking, for instance? Is the *maestoso* (majestic) directive meant to modify the basic *Allegro* tempo or does it have more to do with character? (Or is it both, perhaps?) And how does one reconcile the score's seemingly incompatible elements – fluid, *legato* lines that are suddenly broken into ragged rhythmic motifs or that are made breathless by phrases that start off the beat?

Yakov Kreizberg's solution is to emphasise the lyrical. His tempo is graceful, the music's jagged edges are softened, and supple phrasing minimises the breathlessness. The result is rather beautiful, thanks to the expressive and refined playing of the Netherlands Philharmonic. There's excitement in the climactic passages, too, though Kreizberg's conciliatory approach ultimately lets the tension sag. Colin Davis, in his authoritative Concertgebouw recording, revels in the music's

contradictions and gets closer to the movement's throbbing heart.

Kreizberg is most persuasive in the *Poco adagio* where he sets and sustains a rapt, tender atmosphere. The *Scherzo* flows elegantly but needs more energy and rhythmic snap. And in the finale, Kreizberg pushes and pulls the tempo around so freely that the structure more or less crumbles.

*The Golden Spinning-Wheel* is altogether more successful. Kreizberg allows the narrative to unfold naturally and his story-telling is surely paced. Still, both Rattle and Harnoncourt elicit far more characterful playing from their respective orchestras, and the recorded sound of the latter is extremely fine. This Pentatone disc also sounds terrific, particularly in SACD format; musically, though, it's a disappointment.

**Andrew Farach-Colton**

## Elgar

Variations on an Original Theme, 'Enigma', Op 36<sup>a</sup>. In the South, 'Alassio', Op 50<sup>b</sup>. Serenade, Op 20<sup>c</sup>  
Philharmonia Orchestra / Sir Andrew Davis  
Signum Classics  SIGCD168 (67' • DDD)  
Recorded live at Fairfield Hall, Croydon, on <sup>a</sup>April 18 and <sup>b</sup>Queen Elizabeth Hall, London, April 19, 2007, <sup>c</sup>May 20, 2007

## Delius • Elgar • Wagner

**Delius** A Village Romeo and Juliet, RTI/6 – The Walk to the Paradise Garden **Elgar** Variations on an Original Theme, 'Enigma', Op 36 **Wagner** Tannhäuser – Overture; Venusberg Music  
Melbourne Symphony Orchestra /  
Sir Charles Mackerras  
ABC Classics  ABC476 3224 (65' • DDD)  
Recorded live at the Arts Centre, Hamer Hall, Melbourne, on November 24, 2007

### A pair of notable live Enigmas – but Davis's In the South takes the prize



If one includes the BBC/Opus Arte DVD of his 2004 drama-documentary with the BBC SO, this is, by my reckoning, Sir Andrew Davis's fifth *Enigma* on disc (and his third with the Philharmonia). Captured on the wing at Croydon's Fairfield Hall during Davis's sesquicentennial Elgar series from the spring of 2007, it is also, on balance, his most compelling and characterful yet, evincing an eager application, easy flow and unforced wisdom that stem from long familiarity with the score. There are highlights aplenty: both "Troyte" and "GRS" bound along with a trim swagger, while Davis's "Nimrod" comes close to the ideal in its humane, selfless glow. Best of all, perhaps, is "EDU", an infectiously unbuttoned and finely paced culmination, with the organ adding a splendidly grandiloquent opulence to the coda. However, the stand-out

offering here has to be *In the South*, which enshrines as personable, generously pliable and lucidly integrated a conception as I can ever recall. Like Elder on his superb Hallé account (7/03), Davis invests Elgar's arching melodic lines with heartwarming lyrical fervour. What's more, the (uncredited) principal viola extracts every ounce of wistfulness from the sultry "Canto popolare" at the work's evocative heart. Both *In the South* and the Serenade (the latter having already appeared as a coupling for James Ehnes's 2008 Gramophone Award-winning account of the Violin Concerto – Onyx, 1/08) were recorded in London's Queen Elizabeth Hall – not an ideally spacious acoustic, you'd have thought, but in fact there's little to quibble with sonically.

Of course, Sir Charles Mackerras is also no stranger to *Enigma*, having already set down studio versions in 1986 and 1992 for EMI and Argo at the helm of the LPO and RPO respectively. This live newcomer with the Melbourne SO may not boast the superior coordination and classy sheen of those London-based predecessors but it's an altogether more spontaneous-sounding beast than either. The recording preserves the necessary sense of occasion, though *tutti*s don't quite expand as they might. What I really miss most is that last ounce of sparkly temperament and interpretative charisma you encounter by the spadeful in such classic versions as, say, the 1956 Hallé/Barbirolli (EMI, 6/02 – nla), LSO/Monteu (Decca) or RPO/Del Mar (DG). It's preceded by a lovingly shaped reading of Delius's *The Walk to the Paradise Garden* and a spirited rendering of the *Tannhäuser* Overture and Venusberg Music. In sum, a disc primarily for fans of the MSO and Mackerras alike.

**Andrew Achenbach**

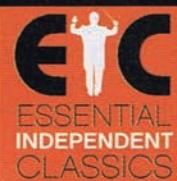
## Haydn

Complete Overtures  
Haydn Sinfonietta, Vienna / Manfred Huss  
BIS  BIS-CD1818 (118' • DDD)

### Colour and crackling energy in Haydn's instrumental music for the theatre



Whereas I've always resisted collections of familiar Mozart overtures – the final cadences invariably whet my appetite for the whole opera – there's a lot to be said for an anthology of Haydn overtures. This reissue of recordings from 1994-95 showcases some exuberant and inventive music rarely heard in the theatre or concert hall. The exceptions tend to be the overtures that Haydn pilfered for his symphonies, most famously the rollicking "hunting" overture to *La fedeltà premiata*, recycled as the finale to Symphony No 73. Highlights among the other overtures include the three-movement



## A NEW CAMPAIGN WHERE MUSIC COMES FIRST

New releases from the cutting edge of independent music labels.



Animato ACD 6061

The Duo Ensemble Cosmedin have long specialised in imaginative interpretations of the music of the middle-ages. Here they perform works by the medieval mystic and scholar Hildegard of Bingen.



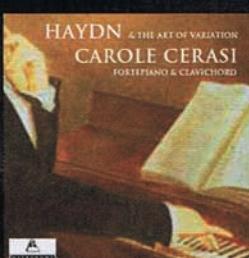
DOREMI DHR 7964-9

This collection of 6 CDs of Mozart recordings capture the "bewitching sound" of violinist Aida Stucki, a student of Carl Flesch who described her as the "best violinist in Switzerland". Her own student from the age of 9, Anne Sophie Mutter, writes: "I admire this great violinist deeply. These recordings are a must for any string player and music lover".



Hungaroton HCD 32643-44

The Fishergirls was considered by Haydn to be one of his most successful operas alongside L'infedeltà de-lusa. A new recording from Lithuania Opera for the Haydn Anniversary.



Metronome MET CD 1085

Carole Cerasi – a former Gramophone Award Winner – performs Haydn's Sonatas Hob. XVI 19,40, 42, 48 and the Andante and Variations in F minor Hob XVII 6 on a Johann Schantz fortepiano.



Domovideo DVDDMM506

Piano recital filmed in high definition in Italy 2006 of the Chinese pianist Jin Ju Laureate of the 2003 Queen Elizabeth of the Belgians Competition.

Beethoven "Appassionata" Sonata and Tchaikovsky "The Seasons" Op.37b

Bath Compact Discs, Bath - 01225 464786 • Opus Classical, Exeter - 01392 214044 • Heffers Sound, Cambridge - 01223 568562  
• Sounds Good, Cheltenham - 01242 234604 • Blackwells Music, Edinburgh - 0131 6228232  
• McAlister Matheson, Edinburgh - 0131 2283827 • Octave RMS, Lewes - 01273 473611  
Music Discount Centre, South Bank, London - 02076 200198 • Prelude Records, Norwich - 01603 628319  
• Blackwells Music, Oxford - 01865 333581



METRONOME

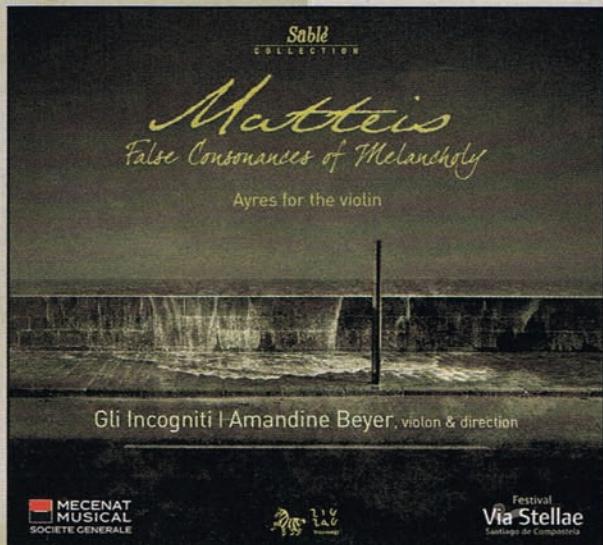
Also available at [www.classicalmusicstore.co.uk](http://www.classicalmusicstore.co.uk)

Metronome Distribution Ltd, Unit 3, Jubilee Wharf, Commercial Road, Penryn, Cornwall, TR10 8FG, United Kingdom  
t +44 (0)1326 377738 e [info@metronomedistribution.co.uk](mailto:info@metronomedistribution.co.uk) w [www.metronomedistribution.co.uk](http://www.metronomedistribution.co.uk)



festival  
de Sable

PRESENT



Aires for the violin

Gli Incogniti | Amandine Beyer, violin & direction

MECENAT  
MUSICAL  
SOCIETE GENERALE

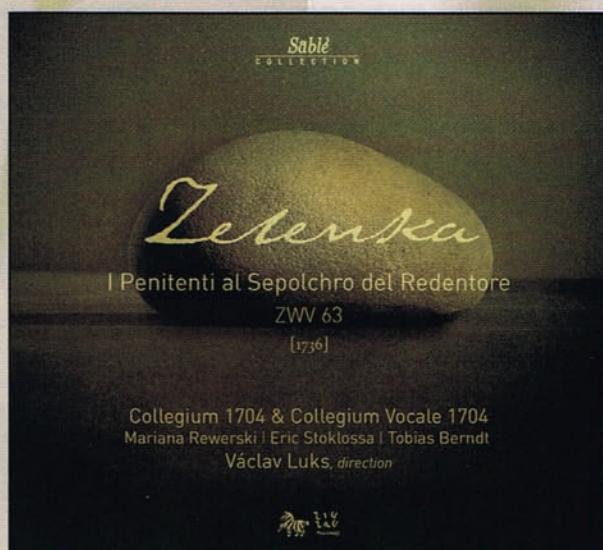


Festival  
Via Stellae  
Santiago de Compostela

avec le soutien de MMSG, ADAMI, Via Stellae

«Amandine Beyer is a wonderfully expressive and sensitive violinist with a secure technique, clear and sonorous tone and a discreet approach to ornamentation...»

The Strad



I Penitenti al Sepolcro del Redentore

ZWV 63

[1736]

Collegium 1704 & Collegium Vocale 1704

Mariana Rewerski | Eric Stoklossa | Tobias Berndt

Václav Luks, direction



RSK  
Entertainment

radio classique

[www.zigzag-territoires.com](http://www.zigzag-territoires.com)

Sinfonia to *L'infedeltà delusa*, with its quivering nervous energy and pealing high horns, the turbulent D minor "Storm" overture to the marionette opera *Philemon und Baucis*, and the overture to the harem opera *L'incontro improvviso*, complete with crashing, jangling "Turkish" percussion – this rambunctious music surely deserves to be as well known as Mozart's *Entführung* overture. Equally splendid are the tautly worked overtures to *L'isola disabitata* (opening with a contrapuntally strenuous G minor movement) and Haydn's final opera, *L'anima del filosofo*.

Manfred Huss and his brilliant period band – with gleefully whooping, rasping horns – relish to the full the colour and crackling energy of these overtures, without short-changing the delicate sentiment of their slow sections. Random comparisons – say in the overture to *La vera costanza* – often make Dorati (in his Philips Haydn opera series, currently unavailable) seem distinctly staid: not just a question of Huss's generally zestier tempos, but of sharper articulation and accentuation and a far more pungent and (where apt) raucous sound palette.

Huss's chronological survey also includes the fine overture to Haydn's first oratorio *Il ritorno di Tobia*, the Introduzione from *The Seven Last Words*, and movements from *The Creation* and *The Seasons*, the latter played in their original, uncut versions. Performances, again, are vividly coloured and characterised, with the muted period brass intensifying the eeriness of "Chaos". Hearing these discs straight through provoked renewed astonishment at the immense creative distance Haydn travelled over four decades, from the breezy, tooting overture to *Acide* of 1762 to the harmonically visionary, almost impressionistically scored "Chaos" and "Winter" preludes.

**Richard Wigmore**

## Haydn

Symphonies – No 49, 'La Passione'; No 80. Violin Concerto, HobVIIa/1<sup>a</sup>. Freiburg Baroque Orchestra / Gottfried von der Goltz <sup>arr</sup> Harmonia Mundi **HMX296 2029 (69' • DDD)**

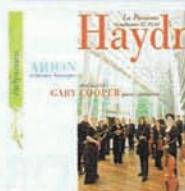
## Haydn

Symphonies – Nos 41; No 44, 'Trauer'; No 49, 'La Passione'. Arion Baroque Orchestra / Gary Cooper <sup>hp</sup> [early-music.com](http://early-music.com) **EMCCD7769 (70' • DDD)**

*Violin Concerto – selected comparisons:*  
Standage, English Concert, Pinnock (5/89) (ARCH) 427 316-2AH  
E Wallfisch, OAE (11/92) (VIRG) 561800-2

### Plenty of Passione all round and a healthy dose of *Sturm und Drang*

The Freiburg Baroque Orchestra headline with the C major Violin Concerto but their disc is all the more exciting for offering the first recording



on period instruments of Symphony No 80. The Freiburgers are alive to this curious work's contradictions: the vehemence of the *Sturm und Drang* opening, giving way to the lopsided Ländler of the second subject; the wonky opening of the finale that keeps us guessing for ages where the downbeat actually falls. They also

play the crucial second repeat in that finale, a musical joke that Mozart might have had in mind at the close of his late E flat Symphony, K543 (they omit the slow movement's second repeat though: a pity). In *La Passione* the FBO come up against direct competition from a recent recording from Canadian ensemble Arion and British harpsichordist Gary Cooper. The readings are broadly similar: the Freiburg strings are by and large more secure and characterful, while Arion's tempi are brisker, responding well to the fury of the fast movements. The only caveat that may concern some listeners is the use of harpsichord continuo in both recordings (although it's mercifully absent from the FBO's No 80):

**'Cooper wins the day, not least in the slow movement with Claire Guimond's rapt flute arabesques'**

Cooper's instrument especially makes the finale a most clattery affair. The only non-harpsichord-accompanied period recordings – under Hogwood (L'Oiseau-Lyre, 11/94) and Brüggen (Philips, 6/99) – are out of the catalogue. The immediate choice here, though, is between the driven Canadians and the more thoughtful, colourful Germans.

Gottfried von der Goltz's reading of the C major Violin Concerto joins Elizabeth Wallfisch and Simon Standage in the period-instrument stakes. Less immediately concerned than those two with uniform sweetness of tone, he offers a more than viable alternative, extracting maximum characterisation and contrast from this early work, rendering it a pleasing interlude between the two more fiercely individualistic symphonies.

Cooper gives us a decent reading of the *Trauer* Symphony along with the heinously neglected No 41, which he claims to be the first recording in its "original" version (ie no trumpets and drums) – not true, as the unavailable Hogwood recording (4/92) also goes for this "unadorned" option. Cooper wins the day though, not least in the slow movement with Claire Guimond's rapt flute

arabesques, and in the opening movement and the Trio with their horns whooping joyously in the top register.

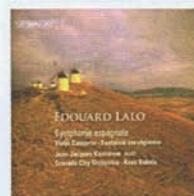
**David Threasher**

## Lalo

Violin Concerto, Op 20. Symphonie espagnole, Op 21. Fantaisie norvégienne Jean-Jacques Kantorow <sup>vn</sup> Granada City Orchestra / Kees Bakels

**BIS **© BIS-CD1680 (70' • DDD)****

**Plenty of Spanish colour in these three Sarasate-inspired works**



In 1873, the year before writing *Symphonie espagnole*, Lalo composed another work for the great Spanish violinist Sarasate – his Concerto in F, fated to remain neglected in the shadow of its popular companion-piece. Given pride of place on this CD, however, we can hear that it's well worth reviving; the first movement, with its fascinating tonal scheme based on dramatic alternations of minor and major, is particularly impressive. Jean-Jacques Kantorow, one of today's most individual players, has the measure of Lalo's Sarasate-inspired violin-writing – he's able to toss off the virtuoso passagework in a seemingly effortless manner and his distinctive tone lends a sensuous allure to Lalo's melodies. The Granada orchestra gives spirited support; one can imagine more perfectly blended sonorities but with Lalo it's probably more important that the sharply contrasted orchestral colours are brought out strongly, as they are here.

The *Fantaisie norvégienne* is a shorter, slighter work but full of charm and with many individual touches, especially in the scintillating final movement. Kantorow's interpretation of the *Symphonie espagnole* shows him continually alive to expressive changes. Occasionally his *rubato* may seem excessive but it's all clearly part of a deeply felt view of the music, spontaneous and immediate. The local Spanish colour is vividly applied, especially in the second and third movements. In the *Andante*, the quiet moments might have sounded more soft and tender, the melody in the finale's middle section a touch more sentimental, but all in all these are exciting, strongly coloured performances that do Lalo proud. **Duncan Druce**

## Mahler

'4 Movements'  
Blumine. Totenfeier. What the Wild Flowers Tell Me (arr Britten). Symphony No 10 – Adagio Frankfurt Radio Symphony Orchestra / Paavo Järvi

**Virgin Classics **© 216576-2 (61' • DDD)****

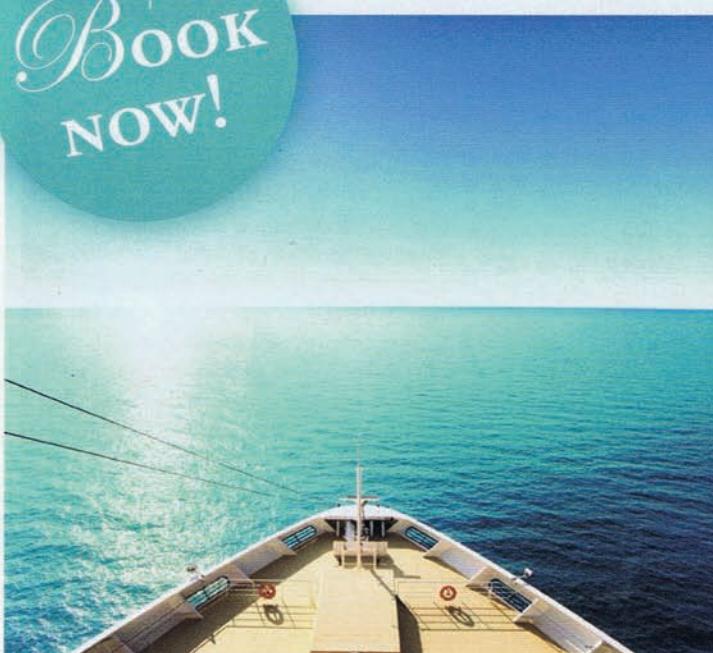
**Mahler's first thoughts gathered together in a considered collection**

Readers may recall the fuss when DG proposed releasing bleeding chunks from Claudio Abbado's

# Sea & Music

VIENNA PHILHARMONIC ORCHESTRA  
MUSIC CRUISE 2010

Book  
now!



JOIN THE WORLD-RENNED VIENNA PHILHARMONIC ORCHESTRA AND SPECIAL GUESTS ON BOARD TUI CRUISES NEW SHIP, AND EXPERIENCE AN EXTRAORDINARY CRUISE ON THE BALTIC SEA WITH FANTASTIC PERFORMANCES IN SOME OF THE WORLD'S FINEST CONCERTS HALLS!

7<sup>TH</sup> – 17<sup>TH</sup> JULY 2010

KIEL • TALLINN • ST PETERSBURG • HELSINKI • STOCKHOLM • KALININGRAD • KIEL

CONDUCTORS: VALERY GERGIEV & CHRISTIAN THIELEMANN

SOLOIST: PIANIST RUDOLF BUCHBINDER & SOPRANO ILDIKÓ RAIMONDI

STARTING FROM £2,689\*



ABTA  
ABTA No V4570

FOR MORE INFORMATION, TO ORDER A BROCHURE AND TO BOOK PLEASE CONTACT US.

020 7290 1111

MUSIC-CRUISE@DERTOUR.CO.UK • WWW.DERTOUR.CO.UK/MUSIC-CRUISE

**DERTOUR**

\*PRICE PER PERSON BASED ON TWIN CABIN. TERMS AND CONDITIONS APPLY. ITINERARY AND PROGRAMME SUBJECT TO CHANGE.



Mahler cycle. This however is an altogether worthier undertaking which may well appeal to collectors looking to explore the composer's workshop and plug a few gaps.

Less happily the "4 Movements" are not presented in chronological order. *Totentfeier* comes first, a dry run for the opening funeral rites of the Symphony No 2; Riccardo Chailly (Decca, 6/02) was the first to include the score as a supplement to that definitive work. Michael Kennedy's booklet-note for the present disc is not altogether supportive of the notion that the *Adagio*, re-contextualised by the now ubiquitous Deryck Cooke performing version of the Tenth, is best heard separately. Several conductors, including Sir Simon Rattle (EMI, 12/92), present *Blumine* as an appendix to the Symphony No 1 of which it was originally part, hence allowing one to programme it back in. Paavo Järvi concludes with his most neglected historical curio. *What the Wild Flowers Tell Me* is Britten's (now seemingly redundant) scaled-down extract from the Third Symphony, prepared in 1941 at a time when Mahler was rarely performed.

Virgin Classics has been here before with Karl Anton Rickenbacher's Bamberg selection, latterly paired with music by Hindemith (11/89<sup>R</sup>), only you won't find the Britten arrangement there. Järvi secures typically elegant and refined playing throughout and the sound is excellent. Notwithstanding commitments elsewhere he is currently music director of the Frankfurt Radio Symphony and the relationship would seem to be working well. He obviously believes that the "4 Movements" are worth hearing in this form – this is not a rehearse-record project but one he has toured with – and you might just agree with him. **David Gutman**

## Martucci

Piano Concerto No 2, Op 66<sup>a</sup>. *Colore orientale*, Op 44 No 3. Serenata, Op 57 No 1. Minuetto, Op 57 No 2. *Momento musicale*, Op 57 No 3. *Novelletta*, Op 82 No 2

<sup>a</sup>Gesualdo Coggi pf/Rome Symphony Orchestra / Francesco La Vecchia Naxos **8 570932** (69' • DDD)

*Concerto No 2 – selected comparisons:*

Toscanini, Horszowski, NBC SO (9/86) (DELL) D49017 Caramiello, D'Avalos, Philib (7/90) (ASV) CDDCA4691

**Martucci's music may be better heard in the hands of older masters**



How to characterise Martucci's music? On this disc he seems to be two people: the short works, all arranged for orchestra from piano originals, put me in mind of the kind of English light music that Edward German or

Arthur Sullivan produced (though Martucci did not have their melodic gifts); the Concerto, on the other hand, is very much in the heavyweight German tradition with glimpses of Liszt, Tchaikovsky and Anton Rubinstein. The over-written and unwieldy first movement (over 21 minutes here) with its unpredictable twists and turns yields to a more languid *Larghetto* followed by a rumbustious finale, *scherzo*-like in spirit.

The concerto needs a firm hand at the tiller and a resourceful pianist to negotiate the cruelly demanding solo part. Sadly it gets only the latter here and, due to the recording balance, the piano so dominates proceedings that orchestral detail goes by the board. Francesco Caramiello with Francesco D'Avalos adopt roughly the same tempi throughout and the Philharmonia Orchestra is in a different league to the adequate Rome orchestra. Neither of these, however, can compare with Toscanini's live Carnegie Hall performance (1953) with Mieczysław Horszowski and the NBC Symphony. The recorded sound is remarkable in the circumstances and the colourful scoring makes the effects for which it was intended. One small symptomatic example is the horn triplets at 2'20" (first movement), inaudible under La Vecchia and D'Avalos, making their presence felt under Toscanini who plays all three movements significantly faster – and, as he conducted the composer in the work in 1899, likely to be authentic.

**Jeremy Nicholas**

## Musgrave

Turbulent Landscapes<sup>a</sup>. Songs for a Winter's Evening<sup>b</sup>. Two's Company<sup>c</sup>

<sup>b</sup>Lisa Milne sop <sup>c</sup>Nicholas Daniel ob Evelyn Glennie perc <sup>b</sup>BBC Scottish Symphony Orchestra / <sup>ab</sup>Osmo Vänskä; <sup>ac</sup>BBC Symphony Orchestra / Jiri Bélohlávek

NMC **€ NMCD153** (69' • DDD)

Recorded live

**Musgrave makes memorable music with Turner's turbulent landscapes**

Thea Musgrave (b1928) belongs to a generation of Scottish composers – Iain Hamilton, Thomas Wilson and Ronald Stevenson are others – who were confronted with the radical innovations of the immediate post-war years even before they'd had time to absorb the earlier radicalisms of the Schoenberg school. After studies in Edinburgh and Paris which encouraged rejection of radicalism for its own sake, Musgrave has spent most of her time in America, and it is with a degree of affectionate distancing that she alludes to things Scottish and British in two of these compositions from the last 15 years.

*Songs for a Winter's Evening* sets seven Burns lyrics, including such familiar items as "Ca' the



SU 4004-2

**Beethoven  
Brahms / Chopin**

IVAN MORAVEC – piano



SU 3862-2

**Korngold / Strauss**

PAVEL ŠPORCL – violin

Prague Symphony Orchestra

JIRÍ KOUT



SU 4007-2

**Martinů  
Symphonies Nos. 5 & 6**

Czech Philharmonic Orchestra

JIRÍ BĚLOHLÁVEK

SUPRAPHON a.s.

► [www.supraphon.com](http://www.supraphon.com) ► [info@supraphon.cz](mailto:info@supraphon.cz)

Distributed and marketed in the UK by

RSK ENTERTAINMENT

► [www.rskentertainment.co.uk](http://www.rskentertainment.co.uk)

► [info@rskentertainment.co.uk](mailto:info@rskentertainment.co.uk)

Distributed and marketed in the U.S.A. by

QUALITON IMPORTS Ltd.

► [www.qualiton.com](http://www.qualiton.com) ► [qualiton@qualiton.com](mailto:qualiton@qualiton.com)

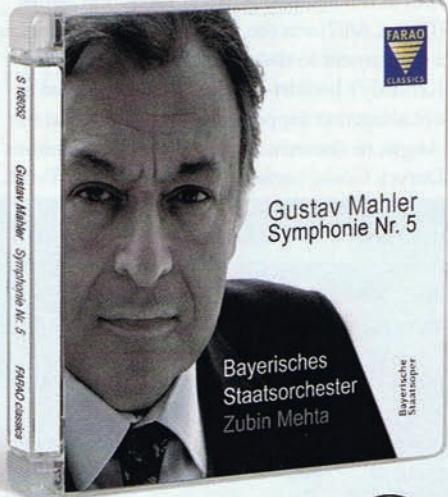


# Gustav Mahler Symphony No. 5

Bavarian State Orchestra  
Zubin Mehta



Zubin Mehta was Music Director of the Bavarian State Opera from 1998 until 2006. He regularly returns to the conductor's podium of the Bavarian State Orchestra. This new release on SACD hybrid was recorded live in December 2008. It illustrates the outstanding class and unique tonal tradition of his orchestra. A truly great musical performance!



Further information and sound samples:  
[www.farao-classics.de](http://www.farao-classics.de)

Distribution UK: Metronome Distribution Ltd.  
USA: Qualiton Imports Ltd. • Australia: EOS MUSIC



## The Classics labels



Clarinet Classics: CC0001 Copland 'Les six'  
"Most sheerly seductive record of the year" SUNDAY TIMES

Brass Classics: BC3010 Embracing the Unknown  
"A CD that documents an entirely new repertoire, for a combination of instruments never heard together before"

Saxophone Classics: CC0024 Minimal Tendencies  
"The Delta Saxophone quartet makes light of the extraordinary technical demands" BBC MUSIC MAGAZINE

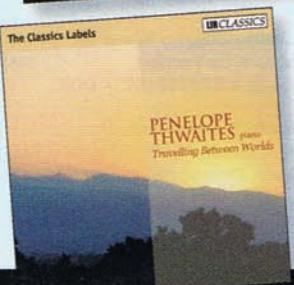
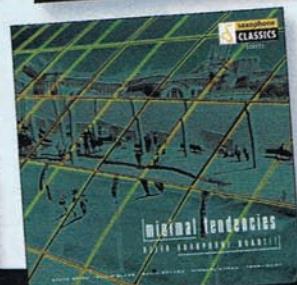
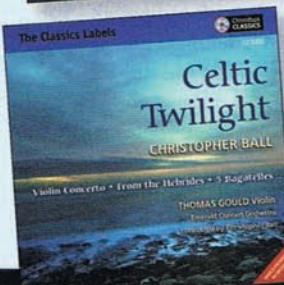
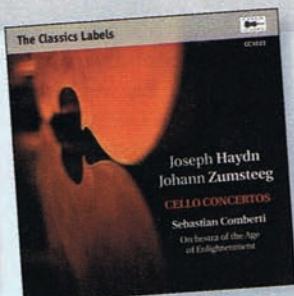
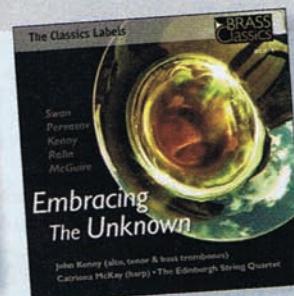
Cello Classics: CC1023 Haydn Cello Concertos  
"a tasteful and stylish account, infectiously cheerful, performed with refinement and charm, beautifully sustained" THE STRAD

Omnibus Classics: CC5003 Celtic Twilight  
"Deeply attractive music – an instant winner" MUSICWEB

LIR Classics: LIR0016 Travelling Between Worlds  
"Deliciously poetic approach to Chopin's imaginative pianism...highly recommended" MUSICAL OPINION

[www.theclassicslabels.com](http://www.theclassicslabels.com)

Distributed in the UK by Select Music and Video Distribution Ltd, 3 Wells Place, Redhill RH1 3SL • Tel: 01737 645600 • Email: cds@selectmusic.co.uk



**The Classics Labels** *in* Concert

WIGMORE HALL Monday 19th October 2009, 7.30pm  
For Tickets • [www.wigmore-hall.org.uk](http://www.wigmore-hall.org.uk) • Call 020 7935 2141 • Visit 10am-8.30pm  
For more information email [philip@launchmusicinternational.co.uk](mailto:philip@launchmusicinternational.co.uk)

yowes" and "Ye banks and braes", in ways which acknowledge their folky associations while opening them out to a more opulent, romanticised idiom. The result has a very positive, personal perspective, yet the blend isn't entirely convincing despite an excellent performance. By contrast, Musgrave's no less individual response to a group of Turner's paintings in *Turbulent Landscapes* is a triumph: cogently structured yet uninhibitedly pictorial encapsulations of these canvases which manage to be economical, witty and distinctively expressive all at the same time.

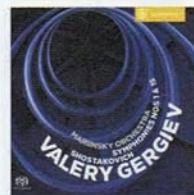
*Two's Company* adds to Musgrave's sequence of concertos in which the obvious contrast between soloist(s) and orchestra is enhanced by allowing the soloists to move around the performance space, challenging and responding to different groups of supporting (or opposing) instruments. Here the unusual pairing of oboe and percussion suggests a progression from initial disparity to eventual unanimity. The later stages of this are engaging, the earlier music more diffuse, less focused. All three live performances come across well in recordings that bring out Musgrave's myriad instrumental felicities: but *Turbulent Landscapes* is the stand-out success. **Arnold Whittall**

## Shostakovich

Symphonies - No 1, Op 10; No 15, Op 141  
Mariinsky Orchestra / Valery Gergiev  
Mariinsky PTC5186 331 (65' • DDD)

Recorded live at the Mariinsky Concert Hall, St Petersburg, in July 2008

**Gergiev's Shostakovich doesn't blaze as brightly as his Soviet forebears**



Gergiev's Shostakovich is rarely the kind of hyper-intense experience communicated by his great Russian forebears – Mravinsky, Kondrashin, Svetlanov and the like – but more usually something closer to the refinement and self-possession of a Haitink. And so it proves here. Articulation is less pointed than in the Soviet Russian tradition, with many phrases more roundly contoured, timbres more blended, balance more judicious and general characterisation more poised.

In each movement Gergiev demonstrates a sure sense of structural proportion and places the climaxes superbly, reaping the rewards of strength in reserve. On the downside, there is little eloquence from moment to moment. The First Symphony communicates less sense of fun than usual and the Fifteenth less mystery and existential angst (as well as starting rather sluggishly). At times there are totally blank pages, interpretatively speaking, where it seems as though no guiding spirit whatsoever is at work.

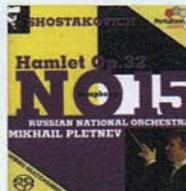
The Mariinsky orchestral sound is more international these days than of old. But that does not preclude some raw intonation – in the brass at the outset of the First Symphony, later on from

the solo violin, later still between the piano and the rest of the orchestra, and even in the finale's crucial timpani theme – while the woodwind are off-colour in the slow movement. The Fifteenth, too, has its rough edges, and in general the playing is well below the standard one would expect from even a mid-ranking Western orchestra. Some of this might be excusable in the context of live performances; even so, this is not a remotely recommendable issue. **David Fanning**

## Shostakovich

Symphony No 15, Op 141. Hamlet, Op 32 – selection  
Russian National Orchestra / Mikhail Pletnev  
Pentatone PTC5186 331 (65' • DDD)

**An over-literal approach to the Fifteenth that leaves you asking 'why'?**



In his Fifteenth Symphony, Shostakovich confronts us with a list of irreconcilable, curioser-and-curioser "whys". Why start your symphony with a jingle more suited to advertising soap powder; why end with an eco-system of nervy, tick-tocking percussion instruments, as though melody and harmony have drained away; why those infamous references to Rossini's *William Tell* Overture; why Wagner in the second movement; why a dark descent towards disembodied woodblock taps and fragmenting pitched-percussion lines? Why is the only thing that feels "real" in this symphony the artificiality of borrowed material?

The problem with Mikhail Pletnev's approach is that he fields the notes with such a ruthlessly clean bat he manages to miss the music. The opening flute solo sounds trivial rather than knowingly trivial, and the accompanying string "oom-pahs" lack slapstick or thrust. Pletnev tucks the first Rossini quote in neatly, as though it would be uncharitable to ask why Shostakovich has put it there. The opening brass chords in the *Adagio* are tepid, the fatalistic timpani strikes almost comically limp. The *Scherzo* is cautiously sluggish and the climax section in the finale is hammered up shamelessly, but this only emphasises how directionless progress towards this stirring point of arrival has been. The recorded sound has impressive depth, but every singalong grunt from the podium is luridly audible.

The coupling is music Shostakovich wrote for a 1931 production of *Hamlet* (not to be confused with his later film score) and it's an entertaining enough collection of trademark pastiches – not so entertaining, however, that the sins of Pletnev's poor Fifteenth are absolved. **Philip Clark**

## R Strauss

Aus Italien, Op 16. Don Juan, Op 20.  
Don Quixote, Op 35  
Staatskapelle Dresden / Fabio Luisi  
Sony Classical SONY 88697 43554-2  
(103' • DDD/DSD)

*Aus Italien* – selected comparisons:

Staatskapelle Dresden, Kempe (12/92) (EMI) 764342-2  
Zürich Tonhalle, Zinman (3/01) (ARTN) 74321 77067-2  
Don Quixote – selected comparisons:  
Tortelier, Staatskapelle Dresden, Kempe (12/92) (EMI) 764350-2  
Janigro, Chicago SO, Reiner (9/94) (RCA) 09026 61796-2  
Fournier, BPO, Karajan (2/99) (DG) 457 725-2GOR

**An Italian conductor takes on Italian Strauss but falters as he turns to Spain**



Though the Staatskapelle Dresden is arguably the world's pre-eminent Richard Strauss ensemble, it has only once recorded *Aus Italien*. That was under Rudolf Kempe in 1974.

Now we have a second recording from Fabio Luisi, the orchestra's recently installed music director who is himself "aus Italien". An account of *Don Juan* that is Toscanini-like in its electricity and lean athleticism confirms that Italianate pedigree.

The new *Aus Italien* is not dissimilar to Kempe's. The fine opening movement – "a vision of the Roman countryside, bathed in sunshine, seen from the Villa d'Este in Tivoli" – is, if anything, even more lucidly unfolded. It is the finale that unseated the work in highbrow estimation, Strauss mistaking Denza's "Funiculà" for an actual Neapolitan folksong. Kempe undercuts the song's vulgarity by bathing the strings' initial statement in a warm southern glow. Luisi is less guarded with a touch more *rodomontade* from the percussion department.

As a single CD, this shrewd pairing of *Don Juan* and *Aus Italien* would have been more than a match for Zinman's Zürich *Aus Italien*, the only wholly recommendable single-disc version currently available. Unfortunately, it is tied to a poorly filled second disc given over to a compromised account of that greatest of all Strauss tone-poems, *Don Quixote*.

The performance dates from 2004 and suffers as do most versions which deploy an orchestral cellist in the title-role. Former Dresden cellist Jan Vogler plays with the kind of distinction you might look for in an exposition of unaccompanied Bach. But there is little here of the high eloquence of Fournier's playing under Karajan or Tortelier's psychological acuity for Kempe.

Luisi's own direction is distinguished, not dissimilar to Kempe's in its general approach. But here again the devil is in the detail, with Kempe, Karajan and the not-to-be-forgotten Fritz Reiner often making more of Strauss's astonishing orchestral realisations of Quixote's adventures. Luisi is close to Karajan in his glowing account of Quixote's dream of knight errantry though neither he nor Kempe chooses to invoke the tragic muse as Karajan does in Quixote's final humiliation at the hands of the Knight of the White Moon.

**Richard Osborne**

**EDITOR'S CHOICE**

La Serenissima bring bright attractiveness and vivacity to their performances



Vivaldi's French side explored with great skill and taste by La Serenissima

**Vivaldi**

'The French Connection'

Concertos for Strings – RV114; RV119; RV157. Flute Concertos<sup>a</sup> – RV432; RV438a. Bassoon Concertos<sup>b</sup> – RV468 (fragment); RV488. Violin Concerto, RV211<sup>c</sup>. Chamber Concerto, RV100

<sup>a</sup>Kathy Bircher *fl* <sup>b</sup>Peter Whelen *bn*  
La Serenissima / Adrian Chandler *vn*  
Avie **© AV2178 (77' • DDD)**

Intriguing title? Well some, at least, of Vivaldi's own French connections are known: the French ambassador to Venice was among his patrons, and he supplied 12 concertos without soloist to an unknown Parisian collector. Adrian Chandler has taken three of these last as a starting-point for a full disc of flute, bassoon and violin concertos in which, he reckons, references to the French style are apparent. But is a dotted rhythm here, a chaconne there and a sprinkling of Rameau-ish moments enough to make Vivaldi sound French? Wisely, Chandler does not claim so, though his concession that "Vivaldi's style is rarely unrecognisable" puts it mildly; Vivaldi seldom sounds like anyone else, even in the grand overture-like first movement of the Violin Concerto RV211, by some margin the most French-drenched piece on this disc. The chaconnes and melodic *frou-frous* found elsewhere may suggest Frenchness to one as

sensitive to the composer's style as Chandler, but to the average listener they will surely sound like Vivaldi from head to toe.

But if this disc works hard to justify its title, what care we when the results make such enjoyable listening? And who can blame Chandler for looking for a way to programme and market Vivaldi that avoids filling it with

**'If this disc works hard to justify its title, what care we when the results make such enjoyable listening?'**

10 works all of the same type? Here the three solo instruments come and go in various combinations, always pleasing us and never outstaying their welcome. They are played with skill and taste, lapsing only when the bassoon overpowers the flute in the slow movement of RV438. The orchestral sound, as always with La Serenissima, achieves bright attractiveness and vivacity without feeling the need to pursue the taut energy of some other groups. And that's just fine.

Lindsay Kemp

**Nicola Benedetti**

'Fantasie'

Fauré *Après une rêve*, Op 7 No 1<sup>a</sup> Massenet *Thaïs* – Méditation<sup>b</sup> Pärt *Spiegel im Spiegel*<sup>a</sup> Rachmaninov *Vocalise*, Op 34 No 14<sup>a</sup> Ravel *Tzigane*<sup>c</sup> Saint-Saëns *Introduction and Rondo capriccioso*, Op 28 Sarasate *Zigeunerweisen*, Op 20<sup>d</sup> Vaughan Williams *The Lark Ascending*<sup>c</sup>

Nicola Benedetti *vn* <sup>a</sup>Alexei Grynyuk *p*<sup>b</sup>London Philharmonic Orchestra / Andrew Litton; <sup>c</sup>London Symphony Orchestra / Daniel Harding; <sup>d</sup>Royal Liverpool Philharmonic Orchestra / Vasily Petrenko

DG **© 476 3399GH (69' • DDD)**

**Benedetti is back with a CD that will appeal to her many fans**



This collection of popular favourites signals Nicola Benedetti's return to recording after a break of nearly two years. Two items, however – the Vaughan Williams and Massenet – are reissues. *The Lark Ascending* is beautifully played, with pure, unforced tone, and in the unmeasured passages Benedetti imaginatively suggests the bird's unfettered, unpredictable flight. By contrast, she produces an alluring, vibrant tone for the Méditation from *Thaïs*, and a similarly passionate approach

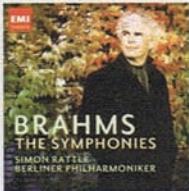
**'The Rachmaninov shows how sensitively she can vary her tone to match the rise and fall of melodic intensity'**

animates several of the newly recorded tracks – the Rachmaninov and Fauré, particularly. Yet Benedetti doesn't just rely on a glamorous, emotive sound; the Rachmaninov, for instance, shows how sensitively she can vary her tone to match the rise and fall of melodic intensity.

I have to confess I find little to enjoy in Pärt's *Spiegel im Spiegel*. Benedetti's talent for varied expression has no outlet here – all one can say is that her long notes sound lovely. However, the two gypsy-style pieces – Sarasate and Ravel – reveal a powerful sense of enjoyment in getting the idiom just right; in making quick alternations between emotional declamation and delicate ornamentation, and achieving rhythmic elation in the fast music. The bold colours of Ravel's orchestration, splendidly realised on this recording, add much to *Tzigane*'s brilliant effect. The Saint-Saëns is finely played, though tending occasionally to sound rather too serious; the very best accounts – Szeryng's 1970 Philips recording, for instance – are able to balance the capricious alternation of playful and tender motifs more perfectly.

"Fantasie" is clearly aimed at a wide circulation – and it certainly deserves it.

Duncan Druce



## Simon Rattle plunges into the Brahms symphonies with the Berlin Philharmonic

### Brahms

Complete Symphonies  
Berlin Philharmonic Orchestra / Sir Simon Rattle  
EMI 8 267254-2 (151' • DDD)  
Recorded live at the Philharmonie, Berlin

### Brahms

Symphony No. 4, Op 98. Variations on a Theme by Haydn, 'St Antoni Chorale', Op 56a. Hungarian Dances, WoO 1 – No 5 (orch Schmeling)  
Schleswig-Holstein Music Festival Orchestra /  
Christoph Eschenbach  
Hänssler Classic 8 CD98 593 (64' • DDD)  
Recorded live in Suntory Hall, Tokyo

#### Symphonies – selected comparisons:

BPO, Karajan (10/78) (DG) 477 7579 GB3  
Hallé, Loughran (10/82) (EMI) 575753-2  
BPO, Karajan (4/88) (DG) 474 263-2 GX2  
Phil, Klemperer (1/90) (EMI) 562742-2  
BPO, VPO, Furtwängler (2/96) (EMI) 565513-2  
Staatskapelle, Sanderling (1/97) (RCA) 74321 30367-2  
BPO, Harnoncourt (11/97) (TELD) 0630 13136-2

Consistently satisfying cycles of the four Brahms symphonies are rare on record. A skilled Kapellmeister might establish a line through all four works; Boult managed this, as did James Loughran in his finely articulated mid-1970s Hallé cycle which remains to this day an outstanding bargain. Not the least of the problems is the dichotomy that exists between the First and Third symphonies – both deeply personal works – and their musical antipodes, the organically conceived

and wondrously self-sufficient Second and Fourth symphonies. It requires a particular kind of mind and technique to cope with these immensities. Furtwängler had the wherewithal, as did Sanderling, a conductor much admired by Rattle, in his 1971-72 Dresden cycle. There is also Klemperer whose 1956-57 Philharmonia cycle remains an object lesson in Brahmsian discourse, lofty and alive from first note to last.

Forging a comparable discourse with the Berlin Philharmonic is no easy task, as Simon Rattle is no doubt shrewdly aware. Furtwängler had his own methods, drawing without fear or favour on the orchestra's richly layered sound and visceral manner. A First and Third man, he highlighted the darker elements of the Second and treated the Fourth as unmitigated tragedy. Karajan, a Second and Fourth man who spent 50 years grappling with the First like a climber confronting some unattainable Alpine peak, first clarified the Berlin sound, then rebuilt it to epic proportions, as we can hear in his 1987 DG recording of the First or the tumultuous performance of that same symphony he conducted in London in October 1988 (Testament, 1/09).

During the Abbado years, it was Harnoncourt who effected the most significant change of direction with his live 1996-97 cycle. He lightened the sound, clipped the phrase lengths and revealed the pre-Classical elements in Brahms's thinking and orchestration.

Not everything works but at its current super-budget price it is a set any interested Brahmsian

should hear. After Rattle's radically styled Vienna Philharmonic Beethoven cycle, you might imagine that his Brahms would be closer to Harnoncourt's than Karajan's. This is not the case. Taking on the mantle of conductor as custodian, he has gone back to the pre-1989 way of doing things. Where Harnoncourt rather underplays the First Symphony, giving it a decorous Schumann-esque feel, Rattle's reading is one in which the inwardness and charm of the exquisitely realised inner movements offset the breadth and lyric power of the surrounding drama. Less riven than Furtwängler's reading or the later Karajan's, it is a powerfully directed performance, measured and humane.

The EMI recording is an "in concert" affair, more closely focused, with a less natural-sounding ambience than the recording Teldec gave Harnoncourt in this same hall. Impressive in the First Symphony, it seems cloudier and more claustrophobic in the Second. Clearly the reading has something to do with this, with its bottom-heavy string sound and evened-out dynamics. I find a lack of narrative variation here; too little play of light and shade as we journey through the symphony's changing landscapes.

We return to memorability in the Third where we hear again the kind of exquisitely quiet string- and horn-playing – the inner movements rich in beauty and quiet foreboding – which we missed in the Second. Rattle's pacing of the first movement is almost as broad as Sanderling's, with the exposition repeat which Sanderling omits adding to the range. Here Rattle's finely moulded direction sustains the discourse. Tension occasionally slackens in meditative passages but this is preferable to the unnuanced approach we have in the Second Symphony.

Sadly the performance of the Fourth is again bottom-heavy, with slowish tempi that rob the music of its edge and tragic severity. As Michael Oliver observed when reviewing EMI's Furtwängler set, "If one of a conductor's functions is to reveal the composer's intentions, another is to convince you that those intentions matter". It is this latter dimension that Rattle's Fourth currently lacks. Still, two successes out of four is not bad. In the great Brahms handicap that's about par for the course.

As for Eschenbach's live Tokyo Fourth, when an old friend commended the Sanderling cycle to Sir Adrian Boult, he said, "Let me hear the *Tragic Overture* and the finale of the Fourth". I recalled that request as I listened to the young players of the 2005 Schleswig-Holstein Festival Orchestra vainly attempting to come to terms with the Fourth's all-consuming finale. This is the kind of performance whose inadequacies become more apparent at each new hearing, the very last thing you want from a gramophone record. **Richard Osborne**

# Chamber

Angela East's Baroque cello • Ebène Quartet's Brahms • Mendelssohn piano duets

## Brahms

Piano Quintet, Op 34<sup>a</sup>.  
String Quartet No 1, Op 51 No 1

<sup>a</sup>Akiko Yamamoto *pf*

Ebène Quartet (Pierre Colombe, Gabriel Le Magadure *vns* Mathieu Herzog *va* Raphaël Merlin *vc*)  
Virgin Classics **216622-2** (79' • DDD)

Pf Qnt – selected comparisons:  
Andsnes, Artemis Qt (A/07) (VIRG) 395143-2  
Hough, Takács Qt (1/08) (HYPE) CDA67551  
Sig Qt No 1 – selected comparison:  
Takács Qt (12/08) (HYPE) CDA67552

### Can Brahms help the Ebènes repeat their Gramophone Awards success?



The Ebène Quartet deservedly won the chamber category in this year's *Gramophone* Awards with their disc of Debussy, Fauré and Ravel (which was also voted Recording of the Year – see page 62). They follow up that success with Brahms, immediately coming into competition with another Award-winner from label-mates Leif Ove Andsnes and the Artemis Quartet. While one felt they were completely "inside" the French repertoire, immersed in the Gallic perfume of those three rarefied but contrasting works, their engagement with Brahms does not on first acquaintance seem so penetrating. Whereas Andsnes and the Artemis launch themselves into the heart of Brahms's impetuous youthful turmoil, the Ebène and pianist Akiko Yamamoto seem to inhabit it from the outside. Stephen Hough and the Takács Quartet's recent recording of the work is also a fully integrated, lively reading. Either of these two comparisons would stand as an ideal benchmark for the Piano Quintet.

The Takács Quartet also offer a rival recording of the C minor String Quartet (their Hyperion remake, which follows almost two decades after their first recording for Decca, 9/90<sup>b</sup>). While both the Ebène and the Takács match each other for unanimity and strength of ensemble, it is consistently the Takács who pip their younger French counterparts in terms of forward thrust and far-sighted structural awareness, demonstrating a more secure sense of the work's inexorable momentum. One feels that the French ensemble's less febrile approach may find its true home in the playful neoclassicism of Brahms's Third Quartet.

With regret, though, this is not a Brahms chamber music disc of choice. But when the Ebène offer their own remake of this music

20 years hence, they will surely then demonstrate why this music from Brahms's first flush of success so richly repays exploration with the benefit of a wisdom and experience that are born of greater maturity. **David Threasher**

## Gismonti

Sertões Veredas<sup>a</sup>. Palhaço<sup>b</sup>. Lundu<sup>b</sup>. Mestiço and Caboclo<sup>b</sup>. Dois Violões<sup>b</sup>. Dança dos escravos<sup>b</sup>. Chora Antônio<sup>b</sup>. Zig Zag<sup>b</sup>. Carmen<sup>b</sup>. Águas and Dança<sup>b</sup>. Saudações<sup>b</sup>

<sup>a</sup>Egberto Gismonti, <sup>b</sup>Alexandre Gismonti *gtrs*  
Camerata Romeu / Zenaïda Romeu

ECM New Series **179 7280** (116' • DDD)

### Diverse musical influences make this an intriguing, beautifully presented disc



Whether as composer or performer, Egberto Gismonti is nothing if not versatile in fusing Brazilian idioms with European procedures. *Saudações* is among his most ambitious projects: a seven-movement suite encompassing the broad spectrum of cultural references. Those unfamiliar with Gismonti's work should consider him as a latter-day Villa-Lobos – the "exotic" elements of the latter's *Chôros* allied to the contrapuntal density of his *Bachianas brasileiras*. And as someone who has absorbed the music of native Amazon peoples as thoroughly as he studied counterpoint with Nadia Boulanger and serial technique with Jean Barraqué, Gismonti is well able to bring such diversity into productive accord – the only proviso being that the prolix nature of the material can seem self-defeating even on repeated hearings. That the instrumentation is solely for string orchestra may partly account for this: not that Camerata Romeu are other than authoritative but the uniformity of timbre does rather diffuse the music's impact given its extended time-frame.

The point is underlined more keenly on the second disc: a collection of guitar duets with Gismonti partnered by his son Alexandre. As someone who came relatively late to the instrument, Gismonti has refused to abide by its limitations – devising a 10-string instrument that offers the textural and tonal intricacy of the piano. One would be hard-put to identify just two guitarists on these tracks, ranging from the melodic verve of *Lundu* and *Carmen* through to the breathtaking variation-sequence of *Mestiço* and *Caboclo* and the harmonic ingenuity of *Zig Zag*. Both discs are superbly presented as befits a long association with ECM – with sound and annotations that leave nothing to be desired.

Gismonti has enjoyed only limited exposure here, but an evening spent in the company of father and son would surely not be unfeasible. How about it, Ronnie Scott's? **Richard Whitehouse**

## Handel

12 Solo Sonatas, Op 1

Academy of Ancient Music (Rachel Brown *fl/rec*  
Frank de Bruine *ob* Pavlo Beznosiuk *vn*) / Richard Egarr *hp*

Harmonia Mundi **HMU90 7465/6** (148' • DDD)

Selected comparison:

L Beznosiuk, Beckett, Goodwin, E Wallfisch, Tunnicliffe, Nicholson (3/96) (HYPE) CDA66921/3

### Handel's mangled mish-mash of sonatas are given sparkling, charming readings



John Walsh senior's compilation of Handel's sonatas for solo instrument and basso continuo (first printed c1730 and retrospectively known as Opus 1) is a horrible mess from a scholarly perspective. Walsh cobbled together the collection, often printing sonatas for the wrong instrument, in the wrong key, or with some wrong movements; some sonatas are clearly not even composed by Handel. In his booklet essay, Richard Egarr does an entertaining job of conveying the confusing history and contents of "Op 1", although his enthusiasm leads him to confuse or neglect numerous small but significant details.

Happily, there can be few qualms about the assured music-making. *Rubato* in slow movements sometimes disturbs the rhythmic pulse of Handel's writing, but otherwise the playing of the three principals of the Academy of Ancient Music sparkles, charms and soothes. Rachel Brown's recorder-playing is sweetly elegiac in leisurely music, and subtle yet playful in quicker movements (the conclusion of HWV369); likewise, Brown's flute-playing is gently conversational, and the unison opening of the *Allegro* in HWV363b is typical of the impressive understanding between Egarr and his soloists. Pavlo Beznosiuk's contributions are by turns tender and refined (the opening *Andante* of HWV361) and witty. The violinist receives the four sonatas that were clearly not by Handel (HWV368, 370, 372 and 373) but plays them gracefully enough for issues of attribution to be temporarily forgotten. I particularly enjoyed Frank de Bruine's fluent oboe-playing. Egarr has dispensed with cello doubling the bass-line of

the keyboard accompaniments (either approach is equally idiomatic, but I missed the stronger delineation of the bass-line that a cello gives); his harpsichord realisations give sensitive support to the soloist in the limelight. The occasional flamboyant keyboard passages have plenty of crispness and character (eg the second movement of HWV362) but are light enough to avoid dogmatically forcing the soloists to fight for attention. This Op 1 does not supersede the superb Hyperion set (which, spread across three CDs, features a few extra sonatas) but the AAM's delightful playing is warmly recommended as an alternative.

**David Vickers**

## Krommer

String Quartets – Op 19 No 2; Op 74 No 3; Op 103 No 3  
Marcolini Quartet (Jörg Buschhaus, Frauke Pöhl *vn*, Stefan Schmidt *va*, Martin Fritz *vc*)

**Cavi Music** ® AV18553142 (78' • DDD)

**Roll over Beethoven, it's time to give Krommer a chance**



Unusually there were only 12 symphonies, so Krommer (1759–1831) made a surprisingly tiny contribution to an art form that was hugely popular at the time. But he wrote 77 string quartets, and if the three offered here are representative of his creative impulses in this medium, we ought to have the lot. Whether he knew it or not, Krommer in his own distinctive way was anticipating much that was to come.

Try the strangest work, Op 103 No 3 (Padrta 75), the first movement development almost like a cadenza of tenebrous undertones, brighter spots and explosive chords, the slow movement a peculiar mixture of *andante* and *scherzo*, and a Minuet so grim that it contradicts the term. Oddities and pitfalls abound; but the Marcolini Quartet, cleanly recorded, highly disciplined and working together as a real team, understand the interpretative problems involved. They hold the music on a tight rein, and what could sound loosely disparate emerges tersely whole. They also lavish the same care on the other works, paying particular attention to instrumental balance and clarity in the *Adagio* of Op 74 No 3 (Padrta 62).

Beethoven may have seen a lot of himself in Krommer, which is probably why he picked a fight with him during a concert of both their works at Count Lichnowsky's palace – and was reprimanded for his behaviour. But listeners don't have to reprimand themselves if they take a while to appreciate this adventurously personal music. Go on, climb out of the box and investigate this disc.

**Nalen Anthoni**

## Nash's Brahms

The Nash Ensemble follow up their October 2008 release of Brahms's Piano Quartets Nos 1 and 3 with the composer's Second Piano Quartet plus the Clarinet Trio, recorded during July for Onyx. Featuring pianist Ian Brown, violinist Marianne Thorsen, viola-player Lawrence Power, cellist Paul Watkins and clarinettist Richard Hosford, the recording is the group's fourth Brahms album for Onyx after a disc of String Quintets (to be reviewed next month) and the String Sextets, released in May 2007 and awarded a Gramophone Editor's Choice as "superb new versions, crisp and clear, beautifully coordinated, with plenty of light and shade, and infectious springing rhythms".

## Guitar duo

This month guitarists Stein-Erik Olsen and Oliver Chassain release the world premiere recording of "The Works of Ida Presti for Two Guitars" for Simax. Presti, a French classical guitarist who formed a world-famous duo with Alexandre Lagoya, died in 1967. Included on the album are her 12 duos for guitar – Tarantelle, Sérénade, Valse de l'An nouveau, Étude fantasque, Danse gitane, La hongroise, Dance d'Avila, Prélude, Bagatelle, Espagne, Etude No 1 and Berceuse à ma mère.

## Bring on Britten

Following its October launch with the Aronowitz Ensemble's debut album, the Sonimage label issues a disc of music by Britten performed by the Elias String Quartet in November. Recorded a year ago at Potton Hall in Suffolk, the recording includes Britten's String Quartets Nos 2 and 3, and Three Divertimenti. The album is the Quartet's third recording and the first in an intended cycle of Britten's complete music for string quartet.



Working as one: Andreas Groethuysen and Yaara Tal



**Is less more?**  
These piano duettists could persuade you it is

MICHAEL LEIS

## Mendelssohn

Octet, Op 20 (arr pf duet) Symphony No 1, Op 11 (arr pf duet, vn & vc)<sup>a</sup>  
Yaara Tal, Andreas Groethuysen *pf* with "Oliver Wille *vn* Mikayel Hakhnazaryan *vc*

**Sony Classical** ® 88697 43160-2 (59' • DDD)

Why record, say, the piano duet version of Stravinsky's *The Rite of Spring*, even in the composer's own reduction? Why record the string quartet version of Haydn's *Seven Last Words*, an uneasy if authentic compromise, given the genius of the orchestral original? Such arrangements were made as expedients, perhaps to facilitate rehearsal or to offer greater performance (or sales) opportunities. But this is the 21st century; domestic music-making is on the decline, and without rising from my laptop I can instantly access tens and even hundreds of recordings of the full-blown versions of these works. The same goes for the Octet, Mendelssohn's miraculous teenage masterpiece. So why record the composer's piano-duet arrangement?

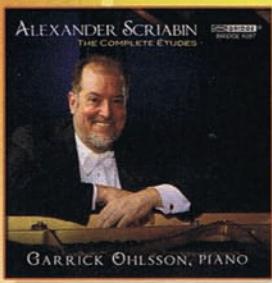
The reason is simple when the musicianship is as fine as on offer here. Yaara Tal and Andreas Groethuysen have given us *inter alia* a series of Mozart's four-hand music, acclaimed in these pages, and a bumper box of the complete Schubert piano duets, both demonstrating, as on this disc, a keen appreciation of structure, a scintillating range of colours and a compelling lightness of touch. Listen especially to the quicksilver,

Goethe-inspired *Scherzo*, the "greatest hit" from the work, which Mendelssohn also orchestrated for insertion into his First Symphony. For this arrangement of the symphony, in which Mendelssohn channels his inner Beethoven and Weber, Tal and Groethuysen are joined by *ad libitum* violin and cello. If an alien landed on Earth and had his first experience of Mendelssohn via these performances, he'd marvel at the wonder of the music and never have an inkling it could have been conceived for anything other than these forces. **David Threader**

**You'd never have an inkling this music could have been conceived for anything other than these forces'**

# KEYBOARD VIRTUOSI

on  BRIDGE®



## • CHOPIN - 9276A/D (4 Discs)

Nadia Reisenberg "A Chopin Treasury"

"Reisenberg's playing is exceptionally beautiful, distinguished by warm tone, impressive clarity, unostentatious virtuosity and unerring musical insight" — New York Times

## • PROKOFIEV - 9298 A/C (3 Discs)

Prokofiev's complete Sonata cycle in brilliant performances by Anne-Marie McDermott

## • SCRIBIN - 9287

Garrick Ohlsson plays the complete etudes of Scriabin on an 1876 "Type 4" Steinway.

## • IVES & NIELSEN - 9295

Andrew Rangell's latest recording features Charles Ives' kaleidoscopic First Sonata, and Carl Nielsen's quirky Suite.

## • TCHAIKOVSKY - 9301 A/B (2 DISCS)

Tchaikovsky's complete music for piano and orchestra with Jerome Lowenthal, the London Symphony Orchestra, Sergiu Comissiona, conductor

## • CHOPIN - 9289

Vassily Primakov plays Chopin Mazurkas

"This is a great Chopin pianist." — American Record Guide

[www.BridgeRecords.com](http://www.BridgeRecords.com)

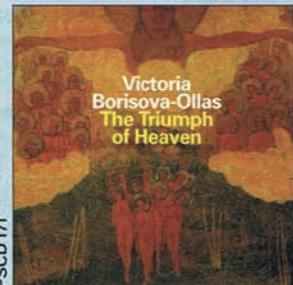
Marketed & Distributed in the UK by  
Select Music & Video Distribution limited.  
3 Wells Place, Redhill, Surrey RH1 3SL  
Tel: +44 1737 645600 Fax: +44 1737 644065

# Swedish contemporary highlights



Victoria Borisova-Ollas | Stenhammar Quartet  
B Tommy Andersson

## Victoria Borisova-Ollas THE TRIUMPH OF HEAVEN



PSCD 171

"Recording of the Month. This CD must not be missed by anyone, for the music is of the very highest order and the significance of this exciting composer cannot be understated."

*Music Web Int.*

"Warmly recommendable addition to the distinguished Swedish label."

*Musical Pointers*

Norrköping Symphony Orchestra, Mats Rondin, conductor. Raschèr Saxophone Quartet. Pia Segerstam, cello and Christophe Sirodeau, piano. Eva Sidén, piano

## Stenhammar Quartet QUARTETTO CON FORZA



PSCD 182

"A vibrant creative melting pot."

*Music Web Int.*

"An inspired CD, where four Swedish composers demonstrate the liberation of the string quartet."

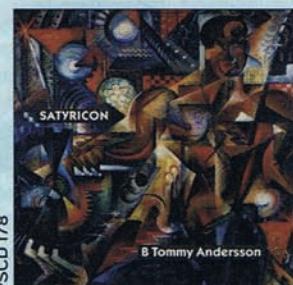
*DN*

Mats Larsson Gothe: String Quartet "Visioni ed estasi"

Anders Hillborg: Kongsgaard Variations, Per Mårtensson: Sediments of Discourse

Mika Pelo: Up, Down, Charm, Strange for string quartet

## B Tommy Andersson SATYRICON



PSCD 178

"This varied and communicative CD should win Andersson many new friends."

*Music Web Int.*

"An exceptional musical story-teller."

*DN*

Royal Stockholm Philharmonic Orchestra, Manfred Honeck, conductor; Swedish Radio Choir, Peter Dijkstra, conductor; Anders Paulsson, soprano saxophone; Helsingborg Symphony Orchestra, Sören Hermansson, horn; B Tommy Andersson, conductor; Magnus Svensson, piano; Ensemble Notus, Olof Boman, conductor

PRODUCTION: Phono Suecia, Swedish Music Information Centre  
Box 27327, SE-102 54 Stockholm, Sweden • Phone: +46 8 783 88 00 • Fax: +46 8 783 95 10  
E-mail: [swedmic@mic.se](mailto:swedmic@mic.se) • Website: [www.phonosuecia.com](http://www.phonosuecia.com)

MAIN DISTRIBUTOR: CDA

Phone: +46 8 442 11 20 • Fax: +46 8 442 11 33 • E-mail: [cda@cda.se](mailto:cda@cda.se) • Website: [www.cda.se](http://www.cda.se)

UK DISTRIBUTOR: Discovery Records Ltd.

Phone: (01380) 728000 • Fax: (01380) 722244 • E-mail: [info@discovery-records.com](mailto:info@discovery-records.com)

Buy Swedish music on CD! [www.swedishmusicshop.com](http://www.swedishmusicshop.com)



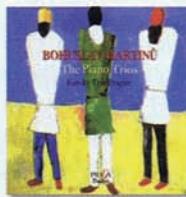
## Martinů

Piano Trios – No 1, 'Cinq Pièces brèves', H193; No 2, H327; No 3, H332. Bergerettes, H275  
Kinsky Trio Prague (Lucie Sedláková Hůlová *vln*, Martin Sedlák *vcl*, Jaroslava Pěchočová *pft*)

Praga Digitals  PRD/DSD250 256  
(67' • DDD/DSD)

Bergerettes – comparative version:  
Puella Trio (4/08) (ARCO) UP0103 2131

### Martinů's music for piano trio in vibrant performances from Prague



As a medium, the modern piano trio is notoriously tricky to balance. Differences in the instruments' tonal power as they have developed since Beethoven's day have made composers fight shy of the form, even Hindemith who wrote masterpieces for every other genre. But it is inaccurate to aver that only Ravel and Shostakovich – in his Second – convincingly essayed the form after 1900: Martinů wrote four times for this combination, plus a concerto, works that blithely ignore the technical issues.

True, Martinů's grappling with the full "piano trio" genre did not come until 1950 with the D minor Second, with No 3 following a year later, but the marvellous *Cinq Pièces brèves*, later numbered as Trio No 1, came 20 years before. Why he opted to omit the sparkling *Bergerettes* (1939) from the sequence is unclear; perhaps it was just too illustrative. The Kinsky Trio catch the spirit of both early sets very neatly in performances of great charm and dexterity. In the *Bergerettes* they even manage to integrate the bold final *Moderato – Trio (poco allegretto)* more convincingly than did the Puella Trio (4/08) with whom they are otherwise largely on a par (the Puellas coupling *Bergerettes* with Shostakovich's adolescent First and Schnittke's bleak late trio).

The Second and Third Trios are relatively sombre creations for Martinů, in that there are lengthy passages of serious demeanour in their opening spans without the characteristic smile. This breaks through in good time, however, a feature nicely caught in these well executed and enthusiastic performances. Praga's sound is spot on, the three instruments carefully but naturally balanced as a satisfying ensemble. Warmly recommended. **Guy Rickards**

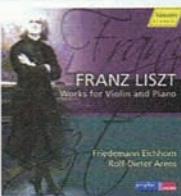
## Liszt

Benedictus and Offertorium, S381. Elegie No 1, S130. Elegie No 2, S131. Epithalam, S129. Grand Duo concertant, S128. La lugubre gondola, S134. Romance oubliée, S132. Die Drei Ziguener, S383

Friedemann Eichhorn *vln* Rolf-Dieter Arens *pft*  
Hänsler Classic  CD98 588 (58' • DDD)

### Eichhorn and Arens explore Liszt's neglected works for violin and piano

Liszt's violin music remains a relative rarity in the catalogues. Some of it is immediately



recognisable, having its roots in solo piano works, which Liszt then refashioned, often for a choice of string instruments. They are mostly late works, the *Grand Duo concertant* being an exception, an elaboration based on a song by the violinist-composer Charles-Philippe Lafont, effective enough though less ambitious than Liszt's brilliant opera paraphrases for piano.

The disc opens with the first *Elegie*, striking for the way the violin line ascends into nothingness, its tonality, while not entirely ambiguous, at least temporarily suspended. It is works such as this, the second *Elegie* and the *Romance oubliée* (originally a song that Liszt then arranged for violin, viola or cello) that best suit violinist Friedemann Eichhorn, the slight graininess in his tone never oversweetening Liszt's potent austerity; his tuning, too, is impeccable. He's perhaps less at home with the more overtly virtuoso works, such as the *Die Drei Zigeuner* paraphrase and the *Grand Duo concertant*. For these, Liszt sought the advice of violinist colleagues, aware that he couldn't transfer his natural ease on the piano to a string instrument. There's plenty of agility on offer from both players in the gypsy paraphrase, a collaboration with his friend Ede Reményi, but soundwise Eichhorn can become edgy, and in the *Grand Duo* he sounds a little underpowered.

As arrangements and self-borrowings go, *La lugubre gondola* works less well in its present incarnation than the version for piano alone, the effect of its amorphous tonality lessened by the distinct timbres of the two instruments. And the *Benedictus* and *Offertorium*, taken from his grand *Hungarian Coronation Mass* sound slightly uneasy in their simpler garb, sensitively played though they are.

Reservations aside, the value of this disc lies in its exploration of a facet of Liszt's output for too long neglected. The notes by Leslie Howard are as authoritative and informative as you'd expect.

**Harriet Smith**

## Mendelssohn

String Quartet No 1, Op 12<sup>a</sup>. String Quintet No 1, Op 18<sup>b</sup>. Menuetto<sup>b</sup>

<sup>a</sup>Pražák Quartet (Vaclav Remes, Vlastimil Holek *vns*, Josef Kluson *vcl*, Michal Kanka *vcl*); <sup>b</sup>Zemlinsky Quartet (František Souček, Petr Štrížek *vns*, Petr Holman *vcl*, Vladimír Fortin *vcl*)

Praga Digitals  PRD/DSD250 252  
(59' • DDD/DSD)

Quartet – selected comparison:

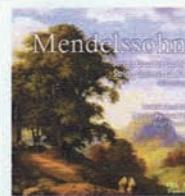
Quatuor Mosaïques (9/98) (AUVI) E8622

Quintet – selected comparison:

Mendelssohn Qt, Mann (BIS) BIS-CD1254

### Warm and attentive readings of Mendelssohn's early chamber works

Mendelssohn's obsession with Beethoven is clear from the very outset of his First Quartet, with an



opening that breathes the air of the late quartets (Beethoven had died just two years earlier). But then Mendelssohn-the-young-man takes over, presenting a theme with a hop, skip and a jump in its step. This is a warm and attentive performance by the Pražák Quartet, whose long experience is evident from their instinctive dialogue and the sense that they know every corner of this music. It's an altogether convivial experience, and that goes for the remainder of the movements too. Particularly effective is the faster central section of the *Canzonetta*, which is devilishly difficult but absolutely under control here, and full of detail. Their sustained slow movement, too, is an essay in tenderness. This is a fine reading, though if you want something rawer, with a greater emphasis on Mendelssohn's innovative qualities, you may prefer the *Quatuor Mosaïques*.

The Zemlinsky Quartet are younger members of the same great Czech string quartet tradition (perhaps wisely relinquishing their original name: the Penguin Quartet). They borrow the Pražák's viola-player for Mendelssohn's First Quintet. There's a historical reasoning behind this coupling: the first performance of Op 12 was a private one, given by friends. A week later they swelled their ranks to give the first performance of the final version of the Quintet. This was a work that long occupied him, and at one point it had an unusually dark minuet, which is appended at the end of this disc. Though it makes an intriguing addition, with its air of quiet desperation, Mendelssohn's instincts were right – it would have sat oddly within the quintet.

The players revel in the unorthodox aspects of the writing, the slipping, sliding melody that opens the finale, the casual little ornaments with which Mendelssohn strews his melodic lines, the rhetoric of the slow movement. The Mendelssohn Quartet with Robert Mann are a tad faster in the opening movement, which is very effective, and perhaps they reveal better the music's inner counterpoint, but overall this is a welcome addition to the catalogue. **Harriet Smith**

## 'Baroque Cello Illuminations'

Bach Solo Cello Suites – No 1, BWV1007 F Couperin Les goûts-réunis, ou Nouveaux concerts – Suite (ed Bazelaire/East) De Fesch Sonata, Op 8 No 3 Eccles/ Bonporti Sonata No 11 Sammartini/Berteau Sonata, Op 1a No 3 Vivaldi Cello Sonata No 5, RV40

Angela East *bvc* with Ruth Alford *bvc* Howard Beach *bpd*

Red Priest Recordings  RP005 (74' • DDD)

Anyone who finds Baroque instrumental music boring should listen to this! Angela East's expertise and enthusiasm have long been familiar to followers of The Revolutionary Drawing Room and Red Priest, and she brings to these suites and sonatas an uninhibited

LOCATED THROUGHOUT THE BRITISH ISLES WE PRIDE OURSELVES ON OFFERING



**Abergavenny Music** 1  
23, Cross Street,  
**Abergavenny**, Gwent,  
NP7 5EW.  
Telephone 01873 853394  
[www.abermusic.com](http://www.abermusic.com)

**Bath Compact Discs** 2  
11, Broad Street,  
**Bath**, BA1 5LJ.  
Telephone 01225 464766  
[www.bathcds.btinternet.co.uk](http://www.bathcds.btinternet.co.uk)



**McAlister Matheson Music Ltd.** 3  
1, Grindlay Street,  
**Edinburgh**, EH3 9AT  
Telephone 0131 228 3827  
[www.mmmusic.co.uk](http://www.mmmusic.co.uk)

**Presto Classical** 4  
7, Park Street,  
**Leamington Spa**,  
CV32 4QN.  
Telephone 01926 317025  
[www.prestoclassical.co.uk](http://www.prestoclassical.co.uk)

**J.G.Windows** 5  
1-7 Central Arcade,  
**Newcastle On Tyne**,  
NE1 5BP  
Telephone 0191 232 1356  
[www.jgwindows.com](http://www.jgwindows.com)

**Prelude Records** 6  
25b, St. Giles Street,  
**Norwich**, Norfolk, NR2 1JN.  
Telephone 01603 628319  
[www.preluderecords.co.uk](http://www.preluderecords.co.uk)

**Les Aldrich Music Centre** 7  
98 Fortis Green Road, Muswell  
Hill, **London**, N10 3HN  
Telephone 020 8883 5631  
[www.lesaldrich.co.uk](http://www.lesaldrich.co.uk)

**Threshold Music & DVD** 8  
53 High Street,  
**Cobham**, Surrey, KT11 3DP  
Telephone 01932 865678

**Classics in the City** 9  
54, Dundas Street,  
**Glasgow**, G1 2AQ  
Telephone 0141 353 6915  
[www.classicsinthecity.co.uk](http://www.classicsinthecity.co.uk)

**The Collector's Room** 10  
3 Endless Street, **Salisbury**,  
Wiltshire SP1 1DL  
Telephone 01722 326153

**Octave Recorded Music Specialists** 11  
18 High Street, **Lewes**,  
East Sussex, BN7 2LN  
Telephone 01273 473611

**Sounds Good** 12  
7, Henrietta Street,  
**Cheltenham**, Gloucestershire,  
GL50 4AA  
Telephone 01242 234604

- SUPERB VALUE
- KNOWLEDGEABLE STAFF
- EXTENSIVE STOCKS (OVER 10,000 DISCS IN MANY STORES)
- FAST ORDERING SERVICE FOR NON-STOCK ITEMS
- A VERY HIGH STANDARD OF SERVICE

## PRIORITY NEW RELEASES



£15.99

### BACH: BRANDENBURG CONCERTOS

ENGLISH BAROQUE SOLOISTS,  
KATI DEBREZENI, JOHN ELIOT GARDINER

It's hard to believe that this is the first time that John Eliot Gardiner, one of the great Bach conductors, has recorded the Brandenburg Concertos. These exuberant performances were recorded after critically acclaimed concerts at the Spitalfields Music Festival. SDG | 2 CDs | SDG 707



£34.99

### BEETHOVEN: COMPLETE PIANO SONATAS

PAUL LEWIS

Paul Lewis's award-winning survey of Beethoven's sonatas is finally available as a boxed set - and at a bargain price! "One of the most highly prized recording marathons of recent years....an unmissable benchmark" (Gramophone Magazine)

HARMONIA MUNDI | 10 CDs | HMX 2901902/11



£11.99

### SCHUBERT: COMPLETE WORKS FOR VIOLIN AND PIANO VOLUME 1

JULIA FISCHER, MARTIN HELMCHEN

Julia Fischer's recordings have been unfailingly praised by the critics. Her latest CD sees her joined by pianist Martin Helmchen in the first of two discs surveying the complete works for violin and piano by Schubert.

PENTATONE | SACD | PTC 5186 347

## GRAMOPHONE AWARD WINNERS 2009 AT SPECIAL PRICES



£4.99

### TCHAIKOVSKY: MANFRED SYMPHONY

REPO VASILY PETRENKO

This scintillating performance of Tchaikovsky's under-rated Manfred Symphony shows both what a great work it is, and what a great conductor the Royal Liverpool Philharmonic have found in Vasily Petrenko. NAXOS | CD | 857 0568



£10.99

### "SONG OF SONGS"

STILE ANTICO

The third CD from this young British choir collects together settings of "The Song of Songs" by Palestrina, Victoria, Guerrero and others. Beautifully sung and recorded.

HARMONIA MUNDI | SACD | HMU 807489

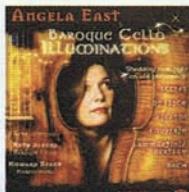


£13.99

### PUCCINI: MADAMA BUTTERFLY

ANGELA GHEORGHIU, JONAS KAUFMANN, ANTONIO PAPPANO

Angela Gheorghiu and Jonas Kaufmann are on top form in this stunning recording of Puccini's great opera. EMI | 2 CDs | 264 1872



expressive style and a determination to present the character of each movement in the strongest, most searching light. Her range of tone is most appealing, and if some of the contrasts – in the Allemande of the De Fesch Sonata, for example – seem to lie outside the bounds of polite 18th-century music-making, that's perhaps just the impression players in the Italian style gave at the time.

East can also play with refined elegance, as in the Couperin Prélude. However, in the Couperin pieces the purist in me began to feel uncomfortable. Unfortunately, three of them are arrangements by the cellist Paul Bézaleire which make gratuitous alterations to the text, and, believe me, Couperin knew best. And East plays the Plainte, originally for two viols, without the second part, so depriving it of much of its sweetness and charm.

Her Bach Suite is typically full of character. The Prélude is slow and meditative, and the Allemande and Sarabande are also on the slow side. The Sarabande, beautifully poised, has an air of quiet solemnity, but in the Allemande East's decisive separation of the phrases impedes continuity. These more stately pieces are balanced by forceful, energetic accounts of the Corrente and Gigue, and it's this intense spirit in communicating the music that makes for a memorable recital.

Duncan Druce

## Schumann

Violin Sonatas – No 1, Op 105; No 2, Op 121. In der Fremde (arr Roth/Gallardo). Aus den hebräischen Gesängen (arr Roth/Gallardo). Widmung (arr Roth/Gallardo). Abendlied (arr Joachim)

Linus Roth *vn* José Gallardo *pf*

Challenge Classics © CC72341 (62' • DDD)

Sonatas – selected comparison:

Widmann, Váron (A/08) (ECM) 476 6744

Abendlied (arr Joachim) – selected comparison:

Isserlis, Váron (5/09) (HYPE) CDA67661

## A spirited recording but Roth and Gallardo are entering a strong field



Schumann's violin sonatas have been getting some much deserved attention of late, with Carolin Widmann and Dénes Váron giving exemplary performances of all three, superbly recorded, while Steven Isserlis, again with Váron, borrowed the third, to mesmerising effect. In the face of such performances, the long-held belief that Schumann's later works are somehow inferior is looking increasingly untenable. Now we have a disc of the first two sonatas played by young, fast-emerging talents: the German violinist Linus Roth has been scooping up prizes for some time now, and has

formed a lively and creative partnership with the Argentinian pianist, José Gallardo.

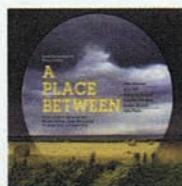
The two sonatas here are ravishing creations, but they present considerable challenges in interpretation. It's all too easy to get embroiled in the details of Schumann's writing, with his characteristic wide-slung melodies and rhythmically ever-changing ideas, at the expense of the overall shape. The second movement of the First Sonata, for instance, has a skittish quality, yet wistfulness constantly intervenes, shadowing the music with doubt, something Widmann conveys more potently than Roth. In the finale Roth and Gallardo offer bounding energy but again they probe the depths less powerfully than their rivals. And while they convey Schumann's rhetoric in the Second Sonata to good effect, it's Widmann and Váron who convey best the music's darker tensions.

Instead of the Third Sonata, the new disc is rounded out by four song transcriptions, three of them made by the players themselves. As arrangements per se, "In der Fremde" works particularly well; the separation in register between violin and piano in "Aus den hebräischen Gesängen" and "Widmung" lessens the intensely wrought textures of the originals. In Joachim's reworking of "Abendlied", too, they can't compete with the utterly rapturous Isserlis. **Harriet Smith**

## 'A Place Between'

Cage In a Landscape<sup>a</sup> Górecki Good Night, In memoriam Michael Vyner, Op 63<sup>abc</sup> Knaifel O Heavenly King<sup>aefg</sup> Pärt Da pacem Domine<sup>g</sup>. Hymn to a Great City<sup>a</sup> Tavener Ikon of Joy and Sorrow<sup>a</sup> Silvestrov Ikon<sup>a</sup>, 25.X.1893...In memoriam PI Tchaikovsky – No 2, 'Lullaby'<sup>de</sup> Patricia Rozario *sop* b'Vourneen Ryan *fls* Stephen Kelly *perc* d'Ioana Petcu-Colan *vn* Michael McHale *pff/cels* g'Callino Quartet (Sarah Sexton, Michaela Girardi *vns* Rebecca Jones *va* Sarah McMahon *vc*) Louth Contemporary Music Society © LCMS901 (65' • DDD)

## The godfathers of spiritual minimalism in a beautifully understated recording



It's difficult not to become increasingly sceptical about the way record companies exploit the commercial success of so-called "spiritual minimalist" composers such as Pärt, Górecki and Tavener, despite the fact that their music is fundamentally anti-materialistic. Many have also been cynical about the term "spiritual minimalism" – not least the composers themselves – as a catch-all branding gimmick, but "A Place Between" does much to reinforce the view that in fact a common bond unites them.

Don't expect to hear unbridled virtuosity or showmanship here: *lento* is about as dynamic as it gets, at least on the surface level. However, there are moments of understated beauty, notably in Valentin Silvestrov's Lullaby for violin and piano. Written to commemorate the centenary of

Tchaikovsky's death, a series of haunting melodic variations are woven in the violin around a descending, chaconne-like chord progression, with the piano progressively reinforcing each melodic statement. Russian minimalist Alexander Knaifel also inhabits a similar musical universe, as heard here in *O Heavenly King*.

Silvestrov's Lullaby is more immediately expressive than Pärt's similarly conceived and better-known *Spiegel im Spiegel*. His music is represented here in *Hymn to a Great City* for two pianos (multitracked on this recording by the talented Michael McHale): a cleverly constructed "mirror" of imperfect-perfect cadences (ie C major to G major and back again). If the majority of the disc's music appears to be in suspended animation, Górecki's *Good Night* brings proceedings almost to a standstill, with the final movement "sounding out" in complete silence. Appropriate then that the dreamy *In a Landscape* by the patron saint of silence himself, John Cage, should round things off. **Pwyll ap Siôn**

## 'Kontra Wagner'

Chabrier Souvenirs de Munich (orch David Matthews) Wagner/Hindemith The Flying Dutchman – Overture Krenek Serenade, Op 4<sup>d</sup> Wagner Träume<sup>a</sup>. Siegfried Idyll. Wesendonck Lieder – No 5, Träume (arr Frackenpohl)<sup>c</sup> Monti Czardás (arr Kullnig)<sup>b</sup> Webern Movement for String Trio, Op posth Members of the Berlin Philharmonic Orchestra / Michael Hasel with Thomas Timm, Peter Brem *vns* Gabor Tarkövi *tpt* Manfred Preis *cl* Col Legno © WWE1CD60018 (72' • DDD)

## Classical and contemporary music juxtaposed with intriguing results



A fascinating collection in the Berlin Philharmonic Kontrapunkte chamber music series of live concerts, devised by Claudio Abbado (and continued by Sir Simon Rattle) for the Salzburg Easter Festival, mixing classical and contemporary music. Wagner's own lusciously romantic *Träume* for violin and orchestra is a winning miniature, and Monti's *Czardás* makes a sparkling gypsy contrast. Later we return to *Träume* played ebulliently and audaciously on the trumpet with a piquant accompaniment of four bassoons! Chabrier's *Souvenirs* is a disrespectful French set of miniatures making light of *Tristan*. It is quite good fun in its way, but the Hindemith joke performance of the Overture to *The Flying Dutchman* features wrong notes so well played that the humour is elusive. The highlights are a passionately refined account of the *Siegfried Idyll* and the highly engaging Krenek Serenade for clarinet and string trio, which is wonderfully elegant. The Webern piece might better have been used as the penultimate number rather than the finale, as it is hardly endearing to my ears. Fine, clear recording, but the elaborate documentation has almost nothing about the music itself. **Ivan March**

# Instrumental

Hewitt's Handel and Haydn • Terrific Tabea Zimmermann • Rediscovering Richter

## JS Bach

Goldberg Variations, BWV988

Martin Schmeding *org*

Cybele  SACD030 802 (75' • DDD/DSD)

Played on the Gottfried-Silbermann organ of the Hofkirche, Dresden

**The Goldbergs on the organ – and it's a magnificent instrument as well**



The argument goes like this: while Bach specified that the *Goldberg Variations* were for the harpsichord, he also specified that they were for a

harpsichord of two keyboards. Consequently, an arrangement for organ, with its multiple keyboards, is more valid than one for the single-keyboard piano. That's to paraphrase Martin Schmeding's extended justification for his own arrangement of the work. It's certainly a logical argument and makes one wonder why organists haven't been beating a path to perform the complete *Goldberg Variations*.

The answer comes pretty quickly into this sumptuously recorded disc. We have here a magnificent Silbermann organ dating from 1755 and saved from the fire-bombing of Dresden to be resurrected in 1971 and returned as close as possible to its original tonal state in 2002. Schmeding has thought out every nuance of his performance and his registrations are mapped out with painstaking care in the booklet. But the wealth of colour, the breadth of tone and dynamic and the sheer beauty of the sound only serve to obscure the genius of Bach's creation (a genius generously analysed in a hefty booklet-note which reads rather like an extract from a postgraduate thesis). There are moments when the pedal is lost in the mist of the acoustic, and other times when the spatial layout of the pipes, magnificently captured in this demonstration-quality recording, has isolated notes leaping out, apparently randomly, from the extremes of the stereo spread (that's a real problem with the 16 foot Fagott in the very first variation).

As a recording of a truly fabulous organ played with immaculate musicality, this is a disc to be recommended unreservedly. As a viable alternative to the harpsichord recordings of this great work, I have my doubts; but it certainly puts it into a wholly different perspective.

**Marc Rochester**

## WF Bach

Harpsichord Sonatas – FK3; FK7. Fantasies – FK19; FK23; FKv2. Polonaises – No 1; No 7; No 8; No 11. Fugues – No 1; No 2; No 3; No 6.

Maude Gratton *hpcl/clav*

Mirare  MIR088 (65' • DDD)

**A gifted young harpsichordist tackles one of music's great originals: splendid**



Wilhelm Friedemann Bach's was a famously troubled life, offering all too easy fodder for armchair psychologists. Let's leave that to them, and marvel at what glorious music he was able to salvage from the wreck. In the Fantasias, the music trips over itself in its rush towards the next harmonic goal, sometimes appearing to collapse several progressions within a single gesture. The Polonaises, which ensured that his name survived into the 19th century before his father's was rediscovered, are more ordered but famously shot through with unexpected, startling effusions. The fugues, similarly,

**'This is, in short, the best single selection of WF Bach's keyboard music I've yet heard'**

alternate between contrapuntal passages and more discursive episodes, and the sonatas (a form Wilhelm Friedemann seems to have pioneered) are filled with the excitement of new formal and expressive possibilities. The music flirts with incoherence and sometimes tips the precarious balance; but this recital is so well constructed that every piece hits the bullseye.

This is, in short, the best single selection of WF Bach's keyboard music I've yet heard, and there have been several very impressive ones. Maude Gratton's instinct for programming reveals great maturity and perception, and her playing is simply captivating, seeming to follow the composer in his flights of fancy and accesses of rigour with equal deftness. She's not afraid to share in his risk-taking either; it takes a sure touch to extract percussive effects from a clavichord without sacrificing pitch (though close miking certainly helps). The pathos of the slow movements is restrained but palpable: this

is playing of real purpose and subtlety, and music that demands to be heard. What more can I say, but that this has gone straight to my iPod.

**Fabrice Fitch**

## Chopin • Chopin/Liszt

Chopin Etudes – Op 10; Op 25

Chopin/Liszt Polish Songs, Op 74

Luiza Borac *pf*

Avie  AV2161 (80' • DDD)

**Thoughtful Etudes and a chance to hear the six Polish Song transcriptions**



It is comparatively rare to encounter on disc all six of Liszt's Chopin song transcriptions in sequence. Though No 1, "The Maiden's Wish", is often heard with No 4, "My Darling", not far behind, the others are played about as frequently as Chopin's songs are sung. It is even rarer to hear them played quite as well as this, easily the best versions of those currently available, not merely because of the intimacy and easel *rubato* Luiza Borac brings to the music but for the lovely recorded sound. These are qualities true of the whole disc, which was produced, edited and engineered by the late John Barnes, and is issued as a celebration of his life.

Having charmed us into submission with the *Chants polonais*, this talented Romanian essays one of the piano's most testing challenges, a field bristling with superlative rivals. Speed and *éclat* are not the only criteria by which to judge performances of the 24 Etudes but they are essential elements. Miss Borac, though no slouch, does not present a challenge to Pollini, Lugansky, Perahia, Wild or the young Ashkenazy *inter alia*. Compare her cautious 1'38" for Op 10 No 2 (often deemed to be the most difficult) with Lugansky, my current favourite, despatching it in a brilliantly articulated 1'16". But her grace and radiant tone, especially in the more lyrical studies (Op 10 No 11 and Op 25 No 5 are good examples), help provide a convincing alternative to more testosterone-driven versions. Malcolm MacDonald contributes an excellent booklet, though he knocks off two years from Chopin's already too-short life.

**Jeremy Nicholas**

**Handel • Haydn**

**Handel** Chaconne, HWV435. Keyboard Suites, Set 1 – No 2 in F, HWV427; No 8, HWV433  
**Haydn** Keyboard Sonata No 62, HobXVI/52. Sonata un piccolo divertimento: Variations, HobXVII/6. Angela Hewitt *pf*  
Hyperion  CDA67736 (67' • DDD)

**Angela Hewitt identifies the emotional affinity between Handel and Haydn**



Isn't it odd to lump Handel with Haydn? Not for Haydn who, like Beethoven, thought Handel the greatest composer of all. Not for Angela Hewitt either, but for different reasons. She senses an emotional affinity between the composers, just as she senses religious connotations in the music of Bach – a perception shared with Edwin Fischer whom she appears to venerate.

In her booklet-note she also "unashamedly" admits to sharing with him a relish for an old edition of Handel's Chaconne that differs from one based on other sources. And she observes the repeat only in the theme, not in the variations. "Authenticists" might be dismayed and might even quail at her introspective *rubato* in the Suites, two of eight that Handel himself published in 1720 when George I granted him a Privilege of Copyright.

But that's Hewitt, individual, and equally probing in the deeper waters of Haydn's Variations where, towards the end, the music reflects a composer whose own faith seems to be sorely tested by personal tragedy. Hewitt is with him in his sobriety, lightness, fury and eventual exhaustion. Regrettably she omits the whimsical five bars – included in the autograph but not in Artaria's first published version – that bridge the last variation to the return of the theme. Yet all has to be forgiven as Hewitt unfolds the drama of the last sonata through proud gesture and pathos. Rhetoric may be understated but her point of view grows with repetition. The recording never stands in your way.

**Nalen Anthoni**

**Mendelssohn**

Organ Sonatas, Op 65  
William Whitehead *org*  
Chandos  CHAN10532 (72' • DDD)  
Played on the Lincoln organ of Buckingham Palace, London

**Mendelssohn**

Organ Sonatas, Op 65. Three Preludes and Fugues, Op 37. Allegro, Chorale and Fugue. Allegro in B flat major. Andante in D major. Andante in F major. Andante con moto in G minor. Andante and Variations in D major. Fugues – in E minor; in F minor. Fugetta in D major. Nachspiel in D major. Passacaglia in C minor ►

**Norse sense**

This month pianist Håkon Austbø releases "Norwegian Imperatives" on SACD for Aurora. Included on the disc are Fartein Valen's Four Pieces for Piano and Intermezzo, Klaus Eggé's Sonata No 2 (Patetica), Finn Mortensen's Sonata and Rolf Wallin's Seven Imperatives. This disc follows Austbø's 2008 recording of Messiaen's *Oiseaux exotiques* with the Norwegian Army Band, Bergen, conducted by Peter Szilvay, also released on the Aurora label.

**Chopin list**

Following a dalliance with Haydn's late piano sonatas earlier this year, Alain Planès has been busy recording a special Chopin collection for Harmonia Mundi. Reconstructing a programme given by the composer on a Pleyel piano in February 1842, Planès performs on an 1837 Pleyel instrument from the collection of Anthony Sidey. Featured on the album are a selection of Preludes, Etudes, Nocturnes and Mazurkas, plus the Ballade, Op 47, Impromptu, Op 51, and Grande valse, Op 42. Planès's last Chopin disc for Harmonia Mundi included the Cello Sonata, Op 65, performed with Lluís Claret, released in April 2005.

**Shost assurance**

In May, pianist Alexander Melnikov recorded music by Shostakovich for Harmonia Mundi. The two-disc set includes the composer's complete Preludes and Fugues, Op 87, and is due for release early next year. These performances follow Melnikov's February 2008 Rachmaninov disc, which was acclaimed by Gramophone's Bryce Morrison for his "formidable pianism" and "unfaltering assurance and dazzling virtuosity", which "makes light of every difficulty" (4/08).

**EDITOR'S CHOICE**

**Tabea Zimmermann brings out every facet of the music**

MARCO BORGGRÈVE

A magnificent recital played with a beautiful tone and lively musical intelligence

**Bach • Reger**

**Bach** Solo Cello Suites – No 1, BWV1007; No 2, BWV1008  
**Reger** Solo Viola Suites, Op 131d  
Tabea Zimmermann *va*  
Myrios Classics  MYR003 (66' • DDD/DSD)

**EDITOR'S CHOICE**  
GRAMOPHONE  
THE CLASSICAL MUSIC MAGAZINE

Despite the scarcity of repertoire for solo viola, Reger's three suites have never achieved widespread circulation. It's not the most original, distinctive music, perhaps, yet it's beautifully conceived for the instrument, and the balance between neo-Baroque features and a more up-to-date étude style is cleverly maintained. And in Tabea Zimmermann the suites have an interpreter able to bring out every facet of the music, from the introspective, melancholy opening movement of the First Suite to the spirit and verve of the First and Third Suites' finales.

Her beautiful tone, constantly varied, and lively musical intelligence are, of course, ideal assets in Bach as well as Reger. Transposed up an octave, Bach's cello-writing is equally apt for viola, and though the viola can't match the dark sonority of the cello in the Prelude and Sarabande of the Second Suite, there are compensations. The G major Suite's Prelude may lack the gravitas a cellist can bring to it, but Zimmermann imparts an airy quality that's just as appealing. And her vivacious accounts of the concluding Gigues of both suites entirely banish the lugubrious impression the larger instrument can sometimes leave.

Zimmermann has an excellent appreciation of Baroque style, but her modern equipment can lead to the creation of general rather than particular effects – the *spiccato* bowing in BWV1008's Corrente results in the loss of details of phrasing; a similar smoothing of detail comes as a result of the very quiet repeats in the corresponding movement of BWV1007. It's a magnificent recital, however, with Zimmermann proving a true fairy godmother to the viola's Cinderella image.

**Duncan Druce**



# The sound of opportunities

Make connections • Source business • Find solutions • Gain knowledge

FREE! MidemNet is now included in MIDEM registration.  
One price. One place. More value.  
To accelerate your classical & jazz music business.  
Check out [www.midemclassicalawards.com](http://www.midemclassicalawards.com)

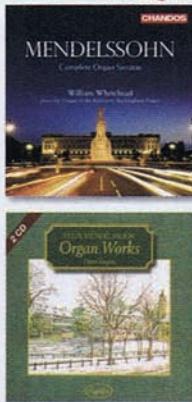
REGISTER EARLY  
AND SAVE

[www.midem.com](http://www.midem.com)

MIDEM: 24 - 27 January 2010 | MidemNet: 23 - 27 January 2010  
Cannes, France

Hans Fagius org  
Daphne ② DAPHNE1033 (157' • DDD)  
Played on the Åkerman & Lund organ of Kokkola Church, Finland

### Mendelssohn's sonatas come up fresh on the Buckingham Palace organ



Mendelssohn's six sonatas have been part of British organists' repertorial bedrock for generations since their publication in 1845. Together with the less frequently played Three Preludes and Fugues (1837) they pay homage to Baroque masters (Bach, especially) while nodding pointedly towards the non-liturgical possibilities of Romantic

Lieder. With their four-square phrases, a carefully judged (and rather tame) harmonic palette and lashings of "purposeful" counterpoint, Mendelssohn's organ pieces can become tedious and torpid.

Under the hands (and feet) of William Whitehead they sound fresh. It helps that he plays the three-manual Lincoln organ originally built for Brighton's Royal Pavilion in 1818 and now housed in the Ballroom of Buckingham Palace. Its 28 stops produce a satisfying *pleno*. The slightly bumpy wind supply and occasional action noise (accentuated by Chandos's admirably close miking) really draw the listener into the music. This is noble playing of the highest order.

No less technically assured and musically adroit is Hans Fagius. His two-disc set includes the same music as Whitehead with the addition of the Preludes and Fugues and an additional 13 pieces without opus number. Despite having a larger (and almost brand-new) instrument and a bigger acoustic, Fagius's interpretations seem more efficient, stolid and less involving than those of Whitehead. Although the larger works are despatched fluently and cleanly, they need more registration variety. One of the finest things on this release is the fine Andante and Variations in D of 1844. Here, Mendelssohn's inherent lyricism shines through. But if you want a stimulating performance of the Sonatas I'd plump for Whitehead's disc every time.

Malcolm Riley

## Scriabin

Waltzes – Op 1; Op 38; in D flat major. Polonaise, Op 21. Fantasy, Op 28. Deux Poèmes, Op 32. Poème tragique, Op 34. Poème satanique, Op 36. Poème, Op 41. Trois Morceaux, Op 52. Albumblatt, Op 58. Vers la flamme, Op 72. Deux Danses, Op 73

Xiayin Wang pf

Naxos ② 8 570412 (65' • DDD)

**Brilliance and refinement from a pianist fully in tune with Scriabin's sound world**

Xiayin Wang, Chinese-born but American-



based, offers a Scriabin recital with a difference. Avoiding large-scale works (the sonatas), she takes us on a carefully planned journey offering a bird's-eye view of the composer's

restless, meteoric career. An exception is provided by the Fantasy where Wang's scintillating technique makes light of every virtuoso challenge and where her commitment makes you wonder why such starry, ultra-romantic poetry is not in the repertoire of many more pianists. Here, as Wang puts it in her excellent notes, Scriabin "abandons Chopinesque poise for abandonment". Already a far cry from her curtain-raiser, two waltzes composed when Scriabin was 14 are clearly besotted with Chopin. The single Polonaise, too, while teetering on the edge of experimental horizons, is a fierce memory of Chopin and it is only when you arrive at the later works that you meet the composer's more obsessive, opalescent and fragmented style. On the other hand, the Op 38 Waltz unites all aspects of Scriabin's multifaceted genius, a magical and dazzling memory of Liszt's *Valses oubliées*.

Wang plays all this music with a special brilliance and refinement, and if you occasionally doubt her musical range in the darker regions of Scriabin's personality, she comes up with a performance of *Vers la flamme* that moves superbly from a brooding menace to a final apocalyptic blaze. Finely recorded, Wang's recital provides an unusually perceptive introduction to Scriabin's piano music, and I now look forward to hearing her in a wide range of repertoire.

Bryce Morrison

## Sviatoslav Richter

'The Russian Piano Tradition: The Neuhaus School' Schubert Piano Sonatas – No 16, D845; No 17, D850. Impromptu, D899 No 2

Sviatoslav Richter pf  
APR mono ② APR5669 (78' • ADD)

## Sviatoslav Richter

'Early Recordings, Vol 1: 1948-1956' Chopin Etude, Op 25 No 5 Schubert Impromptus – D899 No 2; D935 No 2. Moment musical, D780 No 1 Schumann Fantasiestücke, Op 12 – No 1, Des Abends; No 2, Aufschwung; No 3, Warum?; No 5, In der Nacht; No 8, Ende von Lied. Humoreske, Op 20

Sviatoslav Richter pf  
Naxos Historical mono ② 8 111352 (66' • ADD)

## Lev Oborin

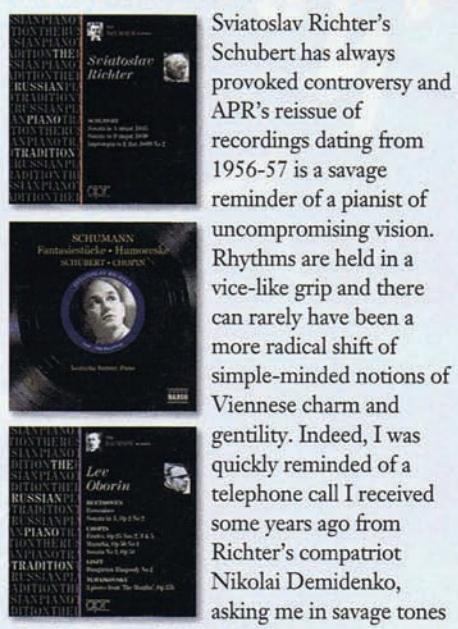
'The Russian Piano Tradition: The Igumnov School' Beethoven Six Ecossaises, WoO83. Piano Sonata No 2, Op 2 No 2 Chopin Etudes, Op 25 – No 2; No 3; No 5. Mazurka No 30, Op 50 No 1. Piano Sonata No 3, Op 58 Liszt Hungarian Rhapsody, S244 No 2 Tchaikovsky The Seasons, Op 37b – No 6, June

(Barcarolle); No 11, November (On the troika); No 12, December (Yuletide)

Lev Oborin pf

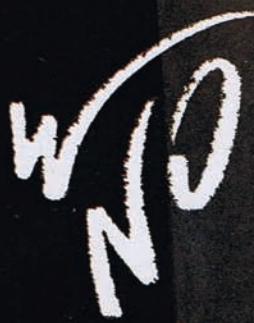
APR mono ② APR5668 (80' • ADD)

**Icy winds blow over Richter's Schubert but Lev Oborin is a sensitive recitalist**



Sviatoslav Richter's Schubert has always provoked controversy and APR's reissue of recordings dating from 1956-57 is a savage reminder of a pianist of uncompromising vision. Rhythms are held in a vice-like grip and there can rarely have been a more radical shift of simple-minded notions of Viennese charm and gentility. Indeed, I was quickly reminded of a telephone call I received some years ago from Richter's compatriot Nikolai Demidenko, asking me in savage tones whether I considered Schubert "some sort of sweetie-pie" (he was responding to a journalist who found his Schubert too wintry). Certainly there is little sweetness from Richter, though his remorseless tread is unforgettable countered in the Trio of the A minor Sonata's *Scherzo* which is played with such poise and lucidity that it soars to ultimate heights of poetry. A suitably icy wind blows across the finale (a not-so-distant relation of the finale of Mozart's sonata in the same key) and even in the exultant, less despairing pages of the D major Sonata Richter's adamantine strength and rhythm are paramount. You may miss Kempff's beguiling lilt in the sing-a-song-of-sixpence finale or Gilels's emotionalism in the *con moto* but you can never be less than awed by such consummate if chilling mastery.

Naxos's issue of recordings dating from 1948-56 includes more austere Schubert (though the A flat Impromptu, D935, is an exception). But when you turn to Richter's Schumann you enter another world. Here this great pianist reminds you that Schumann has always been central to the repertoires of the finest Russian pianists (Moiseiwitsch, Horowitz, Gilels and Richter). Rarely in its entire history can the *Humoreske* have been given with such energy and refinement, such poetry and fantasy. Try the *Einfach und zart* and the following *Intermezzo* with its joyous carillon of bells, or the final pages where Richter truly recalls "magic casements, opening on the foam / Of perilous seas, in faery lands forlorn". Five movements from the Op 12 *Fantasiestücke* complete the picture, and so too does Chopin's E minor Etude with Richter's slowly spiralling and assuaging view of the heavenly middle section. Lev Oborin, whose



# Welsh National *Opera*

Join Welsh National Opera for stunning seasons of new productions, classic favourites and operatic treats



## Autumn 2009

NEW PRODUCTION

### **La traviata**

Verdi

Supported by the Helena Oldacre Trust

Cast includes Alfie Boe

### **Madam Butterfly**

Puccini

### **Wozzeck**

Berg

Supported by the Friends of WNO

See us in Cardiff, Swansea, Llandudno, Liverpool, Oxford, Bristol, Birmingham and Southampton

## Spring 2010

NEW PRODUCTION

### **The Abduction from the Seraglio**

Mozart

Supported by Colwinston Charitable Trust and the WNO Partnership

### **Tosca**

Puccini

Sponsored by Associated British Ports

### **Carmen**

Bizet

Supported by the Friends of WNO and WNO Sponsors' Group

See us in Cardiff, Llandudno, Birmingham, Southampton, Milton Keynes, Plymouth, Swansea and Bristol

## Summer 2010

NEW PRODUCTION

### **Die Meistersinger von Nürnberg**

Wagner

Supported by WNO's Meistersinger Syndicate

Cast includes Bryn Terfel

### **Rigoletto**

Verdi

With thanks to the Idloes Owen Society

Cast includes Simon Keenlyside

See us in Cardiff and Birmingham

Call 0800 328 2357 or visit [wno.org.uk](http://wno.org.uk) for details

[wno.org.uk](http://wno.org.uk)



Cyngor Celfyddydau Cymru  
Arts Council of Wales  
Welsh Government



Supported by  
ARTS COUNCIL  
ENGLAND

career was launched by his triumph in the inaugural 1927 Chopin Competition in Warsaw, was clearly a lesser artist than Richter or Gilels, yet his recital shows a special balance of sense and sensibility.

What superb if unobtrusive technique in Chopin's F minor Etude from Op 25, what grace and sparkle in the *Scherzo* from Beethoven's Op 2 No 2 Sonata! He can be quietly spoken in the Chopin Sonata's opening *Allegro maestoso* (the reverse of Argerich's flaring brilliance or Gilels's magisterial utterance) but he is never less than authoritative and shows a special affection in his Tchaikovsky items. Not surprisingly he became not only Oistrakh's favoured partner but also a greatly respected teacher. The remastering by both APR and Naxos in the face of limitations (more obvious in Oborin's than Richter's recordings) is more than impressive.

**Bryce Morrison**

## 'Endangered'

**Fennimore** Five Rivers **Heitzeg** Sandhill Crane (Migration Variations) **Kennedy** Natural Perilatati **Lieberson** The Ocean that has no West and no East **Tann** Light from the Cliffs

**Marthanne Verbit** pf **Albany** © TROY1051 (66' • DDD)

**Eloquent reflections on the disappearing natural world**



This is an enterprising anthology of pieces from little-known American composers, mostly based around environmental concerns. Verbit, whose persuasive *Antheil* recordings are still available (11/95), has called it "an act of bearing witness to an endangered world" – an elegiac reflection rather than a campaign. The oldest piece is by Peter Lieberson, whose *Neruda Songs* made such an impression three years ago. The title came from a postcard that Takemitsu sent to Peter Serkin just before he died. Lieberson's sharply focused threnody is *in memoriam* and Serkin has recorded it (Koch, 11/00). Otherwise the works on this CD are previously unknown on disc.

Fennimore has some songs and an opera on CD and his four-movement piece is expansive. Volcanoes splurge, moths twitter; but all at great length. Hilary Tann's *Light from the Cliffs*, derived from *Here, the Cliffs* for violin and orchestra, has an atmospheric charm. John Kennedy's three-movement *Natura Perilatati* ("Endangered Natures") starts with a dirge and the repetitions of the last movement become mesmeric. Steve Heitzeg's *Sandhill Crane* is a tribute to the bird, whose high-pitched cawings end the piece. It's a refreshing series of variations, three in memory of composers – Messiaen (declamatory), Copland (textures surrounding a perfect fifth) and Cage (brief with pauses). Verbit serves her composers

well. Slightly metallic piano sound; no composer biographies.

**Peter Dickinson**

## 'Flying Horse'

Music from the ML Lutebook

**Anonymous** Allmayne and Corant. The Battle. Coranto. Gray's Inn Maske. Tom of Bedlam. John come kiss me now. Corant. Corant (de la Durette). The Flying Horse **Bacheler** A Galliard by Mr Dan Bacheler **Ballard** La courante sarabande **D'Orléans** A volte **Dowland** Galliards – A Galliard upon the Galliard Before; The Battle Galliard **A Holborne** Mr Holborn's Last Will and Testament **R Johnson II** The Noble Man. Almans – Hit and Take It. Pavins – in F minor; in C minor. The Prince's Almain. Allmayne and Corant **Perrichon** Corant (Le Testament) **Sturt** A volte Elizabeth Kenny *lte* Hyperion © CDA67776 (71' • DDD)

**The horses are flying, and when you hear this disc you will be too**



According to lutenist Elizabeth Kenny, the anonymous *The Flying Horse*, with its "ground bass spiced up with an exotic chord of A flat and an incitement to improvise", seems to sum up the spirit of the so-called ML Lutebook of which it is a part.

Kenny, a highly regarded recitalist, chamber musician and continuo-player, has made a representative selection from each of the Jacobean manuscript's five major types of pieces – pavans, galliards, courantes, almans and miscellaneous song and dance tunes or grounds – and grouped them into musically satisfying pseudo-suites.

So a dark "pavin" by Robert Johnson or Antony Holborne might be lit by a jaunty song tune such as *Tom of Bedlam* or an anonymous "corant"; John Dowland's *Battle Galliard* is echoed elsewhere by

**'Her considerable technical prowess is obvious in the profuse ornamentation and extended divisions throughout'**

*The Battle*, again by that most prolific of composers, Anon; a stolid "allmayne" is teased by a sprightly "volte".

The listener is thus able to savour the individual qualities of each work while finding additional pleasure in the numerous correspondences and differences that pervade the collection – all the while marvelling not only at Kenny's acute sense of local colour, form and texture but also her considerable technical prowess, the latter especially obvious in the profuse ornamentation and extended divisions throughout.

In her booklet-notes Kenny says the ML Lutebook, being as it is in 15 different hands, is "a collaborative volume par excellence". Although her musical collaborators here are long dead, we could just as easily say the same of this highly enjoyable disc. **William Yeoman**



## Mahler's Fifth where it was first performed



**Markus Stenz**  
Gürzenich-Orchester Köln  
**Gustav Mahler**  
Symphonie Nr. 5

OEHMS CLASSICS

OC 650

105 years ago, on October 18, 1904, Gustav Mahler stepped up to the rostrum of the Gürzenich-Orchestra of Cologne to conduct the premiere of his Fifth Symphony. In recollection of this historic moment, the Gürzenich-Orchestra under its principal conductor Markus Stenz now inaugurates its complete recorded cycle of Mahler symphonies with this work. All recordings will be painstakingly prepared studio productions in audiophile SACD format.

Distributed by  
Coda Distribution UK (GB)  
Naxos of America, Inc. (USA)

[www.oehmsclassics.de](http://www.oehmsclassics.de)



**OEHMS**  
CLASSICS

UNBELIEVABLE  
PRICES WITH  
EXCEPTIONAL SERVICE  
Prices valid while stocks last

Tel: 01332 540240

# MDT.co.uk

**The Specialists for Classical Music on CD, SACD, DVD & Blu-Ray**

**Gramophone Awards 2009 Finalists - Available at fantastic prices while stocks last!**

**BAROQUE INSTRUMENTAL**

PURCELL The complete Fantazias Fretwork <i>Harmonia Mundi</i> HMU907502	£9.54
PURCELL Ten Sonata's in Four Parts Retrospect Trio <i>Linn SACD CKD332</i>	£10.03
THE RISE OF THE NORTH ITALIAN VIOLIN CONCERTO The Golden Age <i>La Serenissima</i> / Adrian Chandler <i>Avie AV2154</i>	£9.79

**BAROQUE VOCAL**

HANDEL Coronation Anthems <i>The Sixteen</i> , Harry Christophers <i>Coro</i> COR16066	£9.54
HANDEL Acis and Galatea <i>Dunedin Consort &amp; Players</i> / John Butt <i>Linn 2SACDs CKD319</i>	£10.03
ULLY Psyche Sampson, Gauvin, Sheehan, Boston Early Music festival Orchestra & Chorus / Paul O'Dette, Stephen Stubbs <i>CPO 3cds 7773672</i>	£29.12

**CHAMBER**

RAVEL / DEBUSSY / FAURE String Quartets <i>Quatuor Ebene Virgin 5190452</i>	£10.03
BRAHMS String Quartet Op.67, String Quartet Op.51/1 <i>Takacs Quartet Hyperion CDA67552</i>	£9.54
SCHUMANN Violin Sonatas <i>Carolin Widmann, Denes Varjon ECM 4766744</i>	£9.79

**CHORAL**

ELGAR The Dream Of Gerontius <i>Elder, Groves, Coote, Terfel Halle 2cds CDHLL7520</i>	£11.74
A NEW HEAVEN <i>The Sixteen / Harry Christophers UCJ 1795732</i>	£8.81
FAURE Requiem <i>Sandrine Piau, Stephane Degout, Accentus / Laurence Equilbey Naive V5137</i>	£9.79

**CONCERTO**

BRITTEN Piano Concerto <i>Steven Osborne, BBC Scottish SO / Ilan Volkov Hyperion CDA67625</i>	£9.54
BEETHOVEN Complete Piano Concertos <i>Richard Goode, Budapest Festival Orchestra. Ivan Fischer Nonesuch 3cds 7559799283</i>	£19.58
MOZART Violin Concertos, Sinfonia Concertante <i>Carmignola, Waskiewicz, Orchestra Mozart, Claudio Abbado DG 2cds 4777371</i>	£8.81

**CONTEMPORARY**

THE NMC SONGBOOK Songs Commissioned for NMC's 20th Anniversary <i>NMC 4cds NMCD150</i>	£21.04
MATTHEWS, DAVID The Music of Dawn, Concerto in <i>Azzurro Guy Johnston, BBC Philharmonic, Rumon Gamba Chandos CHAN10487</i>	£9.30
LINDBERG, MAGNUS Sculpture, Campana in aria, Concerto for Orchestra <i>Esa Tapani, Finnish RSO, Sakari Oramo Ondine ODE11242</i>	£8.32

**DVD**

WAGNER The Copenhagen Ring <i>Royal Danish Opera Decca 7DVDs 0743264</i>	£48.20
BIRTWISTLE The Minotaur <i>Tomlinson, Reuter, Royal Opera House / Antonio Pappano</i>	
BBC Opus Arte 2DVDs OA1000D	£23.00
BRITTEN / PEARS Billy Budd <i>LSO / Charles Mackerras Decca DVD 0743256</i>	£13.95

**EARLY MUSIC**

SONGS OF SONGS <i>Palestrina, Gombert, Lassus, Victoria Stile Antico Harmonia Mundi SACD HMU807489</i>	£9.54
BYRD Hodie Simon Petrus The Cardinal's Musick, Andrew Carwood <i>Hyperion CDA67653</i>	£9.54
MORALES Magnificat, Motets & Lamentations <i>Brabant Ensemble/ Stephen Rice Hyperion CDA67694</i>	£9.54

**HISTORIC ARCHIVE**

BERLIOZ The Trojans <i>Thebom, Vickers, Shuard Royal Opera House Covent Garden/ Rafael Kubelik 1957 Testament 4cds SBT41443</i>	£42.09
STRAUSS, R Der Rosenkavalier <i>Fassbaender, Watson, Ridderbusch, Popp, Kusche, Bavarian State Opera, Carlos Kleiber Orfeo 3SACDs C581083D</i>	£27.16
WAGNER The Mastersingers <i>Sadlers Wells, Reginald Goodall Chandos 4cds CHAN31484</i>	£19.82

**HISTORIC RE-ISSUE**

COMPOSERS IN PERSON <i>EMI 22cds 2175752</i>	£32.54
KREISLER, FRITZ The Charming Maverick <i>EMI 10cds 2650422</i>	£16.39
THE RECORD OF SINGING Very Best of Volumes 1-4 (1899-1952) <i>EMI Classics 10cds 2289562</i>	£20.55

**INSTRUMENTAL**

DEBUSSY Etudes, Images <i>Jean-Efflam Bavouzet Chandos CHAN10497</i>	£9.30
DEBUSSY Preludes (Book One), Children's Corner <i>Nelson Freire Decca 4781111</i>	£8.81
RACHMANINOV 24 Preludes, Op. 3, Op. 23, Op. 32 <i>Steven Osborne Hyperion CDA67700</i>	£9.54

**OPERA**

PUCCINI Madama Butterfly <i>Gheorghiu, Kaufmann, Orchestra e Coro dell'Accademia Nazionale di Santa Cecilia / Antonio Pappano EMI 2cds 2641872</i>	£11.26
BELLINI I Capuleti e I Montecchi <i>Netrebko, Garanca, Wiener Symphoniker/ Fabio Luisi DG 2cds 4778031</i>	£14.19
BRITTEN Owen Wingrave <i>Peter Colman-Wright, Robin Leggate, City of London Sinfonia / Richard Hickox Chandos 2cds CHAN10473</i>	£18.60

**ORCHESTRAL**

TCHAIKOVSKY Manfred Symphony <i>Royal Liverpool PO / Vasily Petrenko Naxos 8570568</i>	£4.25
BEETHOVEN Symphonies Nos. 2 & 7 <i>Minnesota Orchestra / Osmo Vanska BIS SACD BISSACD1816</i>	£9.54
MAHLER Symphony No. 4 <i>Budapest Festival Orchestra, Ivan Fischer Channel Classics SACD CCSSA26109</i>	£10.03

**RECITAL**

MARTINU 3 Fragments from Juliette <i>Magdalena Kozena, Steve Davislim. Czech PO / Sir Charles Mackerras Supraphon SU39942</i>	£9.54
VILLAZON, ROLANDO Cielo e Mar <i>DG 4777593</i>	£8.81
HAYDN Italian Arias <i>Quasthoff, Kuhmeier, Freiburger Barockorchester / von der Goltz DG 4777469</i>	£8.81

**SOLO VOCAL**

SCHUMANN Dichterliebe & other Heine Settings <i>Gerald Finley, Julius Drake Hyperion CDA67676</i>	£9.54
SCHUMANN Frauenliebe und leben BRAHMS 8 Songs Op. 57 <i>Lorraine Hunt Lieberson, Julius Drake Wigmore Hall WHLive0024</i>	£6.61
KOZENA, MAGDALENA Songs My Mother Taught Me <i>DG 4776665</i>	£8.81

More offers at [www.mdt.co.uk](http://www.mdt.co.uk) - Over 65,000 titles online

UK Postage - add 75p per CD. Orders over £50.00 are post free (UK only) for box sets x by the number of cds in the set.

USA Shipping (UK vat will be taken off prices) - add £0.75 per cd. **Export Shipping** (UK vat will be taken off prices)

- add £1.50 for the first cd per dispatch, thereafter add £1.00 per cd. **EU Postage** - prices by Country on request.

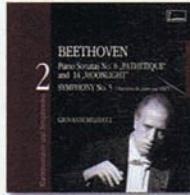
Pay by Visa/Master cards, Maestro/Connect & Delta cards

**www.mdt.co.uk**

# Beethoven bonanza

Bryce Morrison assesses the merits of two new Beethoven piano series from Bellucci and Biret

These seven CDs are a prelude to twin projects by Giovanni Bellucci and Idil Biret to record Beethoven's 32 piano sonatas and Liszt's transcriptions of the nine symphonies. Such ambition suggests a wholly exceptional ability and unwavering acceptance that for Liszt Beethoven was "like a pillar of fire which guided the Israelites through the desert". Certainly Liszt's worship of Beethoven led him to attempt a seemingly impossible task, to capture all of the composer's orchestral richness and grandeur on a single instrument, something he accomplished with a rare sobriety and transparency. The challenge for the pianist is, however, outsize and in Bellucci both Beethoven and Liszt have found an ideal champion.



From him, the Fifth Symphony opens con brio with a vengeance, while in the second movement he achieves a mystical sense of stillness, ideally complementing his magisterial power elsewhere. His range

of drama is immense and his concentrated energy would surely have made the late Denis Matthews return to his love of EM Forster's celebration of the Fifth Symphony in his novel *Howards End*: "It will be generally admitted that Beethoven's Fifth Symphony is the most sublime noise that has ever penetrated into the ear of man." Again, try Bellucci in the Seventh Symphony's first movement Vivace and you will hear all of his



formidable rhythmic focus in dotted rhythms, and in the finale an epic sense of giants at play.

Idil Biret, too, meets her very different challenge in the First and Second symphonies with a vitality and commitment that sadly elude her elsewhere. The Second Symphony in particular is given with



real imaginative delicacy and never more so than in the *Larghetto* where she weaves her way through every elaboration with an unfailing calm



and poise. Alas, this makes the start of her concerto cycle doubly regrettable. Here, this former student of Cortot and Kempff achieves little that we have not heard before. Her "have notes, will travel" lack of quality pervades both concertos and in the Second her cautious view of Beethoven's cadenza shows little relish for its grandeur and modernity. Her diffident opening flourish to the *Adagio* again suggests how the light has gone out of her playing and also how slow movements can be an ultimate test and musical give-away. Even the finale, while bright and nimble-fingered on one level, is oddly lacking in intensity or *joie de vivre*.

Her sonatas are scarcely more illuminating or revelatory. True, she can be outwardly deft and animated in Op 31 No 3 (always among Beethoven's most quirky and endearing works and with an opening that prompted Beethoven scholar Marian Scott to

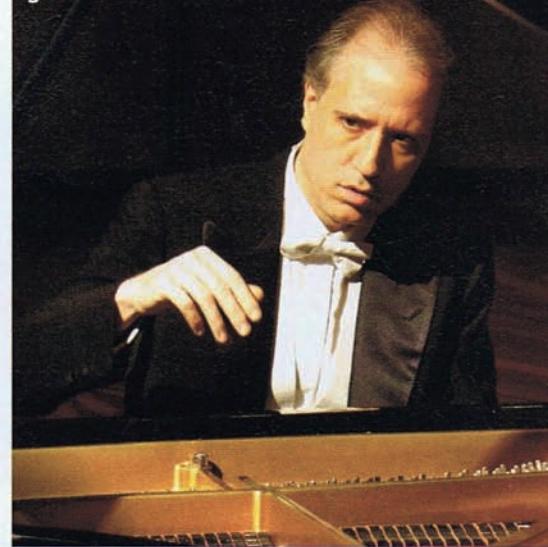
speak of an "evening star tapping at the casement window"), but the Minuet and Trio drags and there is little to tell you the identity of the pianist. For some, such anonymity will be an advantage, but others will miss that



special final ingredient. Biret sprints eagerly through every virtuoso obstacle in Op 2 No 3 (the not so "little *Waldstein*") but loses interest in the Op 49 miniatures, offering little more than a sturdy plod in No 1 and with too little resilience, wit or charm in No 2. All this then, together with Biret's complete Chopin, Brahms and Rachmaninov cycles, suggests a labour of duty rather than love, and there is much, much more to come. The orchestral contribution in the concertos is undistinguished and IBA's piano sound is thin and glassy.

With Bellucci you enter another world of mastery. His *Hammerklavier* is formidable indeed, with Beethoven's titanic argument carried forward with a remorseless energy and a cold fury at the opposite pole to, say, Kempff's more luminous and interior view. For him the massive central *Adagio sostenuto* is "like the icy heart of some remote mountain lake" and if his tempi for the first, second and fourth movements are ferocious they are never manic in Schnabel's sense. And, unlike Schnabel's wild approximation to the notes, everything is precisely and thrillingly in place. Once more you are made aware of a super-human assault course (the final fugue) met with unswerving authority. Rubinstein, his eye settled on popular acclaim, abandoned this "Mount Everest" of the keyboard early in his career, opting for more genial and accessible fare, while Myra Hess viewed its daunting peak from a safe distance, toying with its complexities

**Giovanni Bellucci:**  
a pianist of the  
greatest distinction



in private rather than confronting them in public. But for Bellucci the *Hammerklavier* is



an epic gesture as fist-shaking and defiant as King Lear's rail against the universe. His early and middle-period Beethoven are no less urgent and concentrated, gloriously virtuosic and uplifting in the *Les adieux* Sonata's finale and fiercely individual in Op 10 No 2's central *Allegretto*, where he turns a normally plaintive interlude into high drama. His *Pathétique*,

too, tells us that from a great player technique and musicianship are indissolubly united. And if the *Moonlight* Sonata's central *Allegretto* is similarly heavily weighted, you are again made to see that this is no serene interlude between first-movement speculation and last-movement turbulence. Finally, the Op 31 No 2 Sonata (whatever did Beethoven mean by suggesting that Shakespeare's *The Tempest* – a tale of loss and rebirth – was the key to this work?) played with mesmerising trenchancy and variety.

Bellucci is clearly a pianist of the greatest distinction and the rest of his Beethoven cycle is eagerly awaited. Lontano's sound is fully worthy of the performances. ©



Idil Biret: a labour of duty rather than love

## The Recordings

- **Beethoven** Piano Sonatas – Nos 6, 26, 'Les adieux', & 29, 'Hammerklavier' **Giovanni Bellucci**  
Lontano ② 2564 69196-5
- **Beethoven** Piano Sonatas – Nos 8, 'Pathétique', & 14, 'Moonlight' **Beethoven/Liszt** Symphony No 5 **Giovanni Bellucci**  
Lontano ② 2564 69196-6
- **Beethoven** Piano Sonatas – Nos 10 & 17, 'Tempest' **Beethoven/Liszt** Symphony No 7 **Giovanni Bellucci**  
Lontano ② 2564 69196-7
- **Beethoven** Piano Sonatas – Nos 1, 2, 19 & 20 **Idil Biret**  
Idil Biret Archive ② 8 571251
- **Beethoven/Liszt** Symphonies – Nos 1 & 2 **Idil Biret**  
Idil Biret Archive ② 8 571252
- **Beethoven** Piano Concertos – Nos 1 & 2 **Idil Biret**  
Idil Biret Archive ② 8 571253
- **Beethoven** Piano Sonatas – Nos 3, 5 & 18 **Idil Biret**  
Idil Biret Archive ② 8 571254

# Vocal

Unknown Britten • Florian Boesch sings Schumann • Musica Secreta's secrets

## Bach

Cantatas – No 13, Meine Seufzer, meine Tränen; No 73, Herr, wie du willt, so schicks mit mir; No 81, Jesus schläft, was soll ich hoffen?; No 144, Nimm, was dein ist, und gehe hin  
**Gerlinde Sämann sop** **Petra Noskaiová contr**  
**Christoph Genz ten** **Jan Van der Crabben bass**  
**La Petite Bande / Sigiswald Kuijken**  
**Accent**  **ACC25308 (65' • DDD)**

**More searching readings from Kuijken, despite a singular misjudgement**



Each of these four Epiphany cantatas in Sigiswald Kuijken's discerning "cycle" provides further opportunity for an intense and refined vision of Bach's rhetorical world.

As in the best of the previous releases there is a strong sense, encouraged by an intimate recorded sound, of singers and instrumentalists eating from the same plate, both in contemplative arias and fully (which, here, means one-to-a-part) concerted music.

La Petite Bande offers a fine line between pulses and seeds, a type of dietary hair-shirt and succulent sweet berries, a juxtaposition which can both irradiate the imagery and neutralise it. Both the lamenting arias of the grief-stricken *Meine Seufzer*, BWV13 (a work whose luminous expressive harmonic world belies its relatively late addition to the cantata oeuvre) and the ruminating alto aria "Murre nicht" from *Nimm, was dein ist*, BWV144, are presented with memorable clarity of purpose, alongside delicate timbral flavouring from the instrumentalists.

Each of the soloists, but especially Petra Noskaiová and Jan Van der Crabben, eschew vocal vanity for meaning, not least in the way open vowels regularly match the obbligati or accompaniment. The other two singers are less settled generally, though character abounds and no more, collectively, than in the sophisticated opening chorus of BWV73, *Herr, wie du willt*, in which Bach interpolates recitatives around a tautly constructed ritornello. Kuijken never allows the tactus to tire, as can happen, and encourage a form of textual hyperbole to dominate in the solo lines.

Rather less satisfactory is the tameness of Kuijken's response to the graphic world of BWV81 and, in particular, the terrifying shipwreck aria "Die schäumenden Wellen". This great scena is treated like a spring shower in which we are gently encouraged to seek shelter. Where are "foaming and ravening billows...

winds of trouble rage and roar"? A singular disappointment among some more original and notable contributions from Kuijken.

**Jonathan Freeman-Attwood**

## Bach

Cantatas – No 57, Selig ist der Mann; No 110, Unser Mund sei voll Lachens; No 151, Süsser Trost, mein Jesus kommt

**Hana Blažíková sop** **Robin Blaze counterten** **Gerd Türk ten** **Peter Kooij bass** **Bach Collegium Japan / Masaaki Suzuki**

**BIS**  **BIS-SACD1761 (62' • DDD)**

**Another admirable addition to a series reaching the last straight**



From the outset, the Bach Collegium Japan deliver these 1725 Christmas pieces with supreme vitality and exuberance. Initially, there's the reworking of the overture from the Fourth Orchestral Suite, now transformed into the virtuoso chorus of BWV110 to depict mouths "filled with laughter" at the news of Christmas Day's regal arrival.

Elsewhere these cantatas are defined by notable solo contributions (the bulk of the Thomanerchor sent on holiday for a few days, one imagines). In *Unser mund* Gerd Türk delivers his open-hearted "Ihr gedanken" with studied poise.

Robin Blaze and Peter Kooij each appear comfortably embedded in George Christian Lehms's inward-looking texts, but one is no less struck by the gusto of debutante soprano, Hana Blažíková.

More daunting for Blažíková is how she responds to the heavy history of great singers in *Selig ist der Mann*, the great "concerto in dialogo" for two solo voices. Boxing Day is of course the Feast of St Stephen where the Gospel prophesies the consolation of God's love but with the caveat of inevitable persecution. Bach took special care in setting the text here, not least where Vox Christi's divinity is relayed through a subtle blend of the doctrinal and other-worldliness.

If Kooij struggles to meet the authority of Barry McDaniel for Fritz Werner (though Kooij is magnificent in the rage aria here), Blažíková projects a penetrating radiance with admirable focus and impeccable tuning in "Ich wünschte mir den Tod", if without the shimmering vulnerability of Agnes Giebel or, more memorably, Elly Ameling for Helmut

Winschermann. *Süsser Trost*, with its undisputed masterpiece of an opening aria, dominates this third cantata and, again, one cannot help comparing the clear and clean but prosaic Blažíková with Ameling's peerlessly tender and personal account. Sweet consolation takes us to a different place there. Still, overall this volume is a fine addition to Suzuki's distinguished series.

**Jonathan Freeman-Attwood**

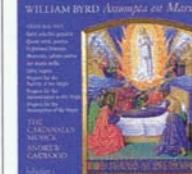
## Byrd

**'Assumpta est Maria'**

**Gradualia** – Propers for the Nativity of the Virgin; Propers for the Annunciation of the Virgin; Propers for the Assumption of the Virgin. *Quem terra, pontus, aethera. Salve regina. O gloriosa Domina. Memento, salutis auctor. Salve sola Dei genitrix. Ave maris stella* **The Cardinall's Musick / Andrew Carwood**

**Hyperion**  **CDA67675 (70' • DDD • T/t)**

**A lively addition to this impressive series from The Cardinall's Musick**



In a monumental series devoted to Byrd's choral music in Latin, this is the third volume comprising motets and hymns to the Virgin. All are from the collection called *Gradualia* published in 1605. Most are settings for five voices, the programme being varied by the inclusion of some for three, which, as Andrew Carwood remarks in his introductory notes, are "intimate examples of chamber music",

reminding us of their likely purpose, serving a small domestic community of Roman Catholics living in what were for them still insecure times. Carwood also points out that the manner of these compositions suggests that Byrd had found contentment, and is in contrast to the mood of those earlier pieces (see Vol 11, 4/09) which lament the persecution, identifying (for instance) with the plight of Rachel weeping for her children. The motets in the present volume are further enlivened by the inclusion of Alleluias, proper only for Easter but finding in this way a deserved place in the complete edition.

Most striking in their sustained vigour are the two motets for the Annunciation to the Virgin, *Vultum tuum* and *Diffusa est gratia*. The happy spirit and concentrated invention of the first are capped by a particularly joyous Alleluia, and the second takes unexpected flight in triple time as it tells how the virgins will be led to the King's temple. Others (*Gaudemus omnes* a prime example) rejoice in syncopation. Often the Amens come as a final enfolding grace. Some of the three-part hymns are masterly in their

technical assurance, setting the voices free to wander and with the lightest touch recalling them to the fold for a cadence. Try *Memento, salutis auctor*: exquisitely wrought.

To the singers and their director is due an additional hymn of praise, though I have to say that my first impression here was of faces turned downwards and not at all expressive of the cheerful text: very hard to sound happy with voices ironed out as is generally deemed necessary to lose all trace of their natural vibrancy. Later the impression is somewhat dispelled. For that and all else, much gratitude.

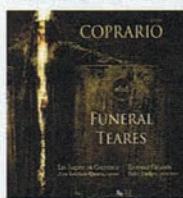
John Steane

## Coprario

Songs of Mourning. Funeral Teares. The Masque of Squires. Fantasies pour viol. Les Jardins de Courtoisie; Ensemble Céladon

Zig-Zag Territoires © ZZT090 302 (60' • DDD)

**Music for royal occasions by a member of the court of Charles I**



John Coprario, though rarely mentioned in the same breath as his English contemporaries Byrd, Gibbons and Dowland, was a well respected composer and valued member of the retinue of the future Charles I. His intimacy with the royal family no doubt accounts for the emotional honesty of the *Songs of Mourning*, composed on the death in 1612 of Charles's older brother Prince Henry and addressed respectively to his father King James I, his mother, brother Charles, sister Elizabeth, friend Frederick of the Rhine, "most disconsolate Great Britain" and finally "the World". With words by Campion, they reveal a composer whose skill in vocal melody, contrapuntal integrity and soulful melancholy not only represent much that was noble in early 17th-century English music but also touch the heart with their expressive truth; listening to these songs, even now, it is hard not to feel sorrow for this young man's untimely passing.

They are combined here with Coprario's other memorial set, *Funeral Teares* of 1606, composed on the death of another public figure, Charles Blount, Earl of Devonshire, and whose words (possibly by Coprario himself) include "In darkness let me dwell", later raised to greater heights by Dowland. To cheer things up there is also a short sequence of dances and songs from *The Masque of Squires*, got up for the happier occasion of the marriage of Lady Elizabeth.

The combined voices, viols, lute and harp of two French ensembles perform these songs with loving care, using darkly covered "old" English pronunciation and paying attention to the music's declamatory side. But if there's a natural fragility to the singing which adds something to ▶

## Mouriz's Spain

Spanish-born mezzo-soprano Clara Mouriz's debut album pays homage to her cultural roots, with a selection of songs from Spain and Portugal. Recorded in May this year at Champs Hill, West Sussex, the Sonimage disc is released in November and features piano accompaniment by regular duo partner John Middleton. Works included on the disc are Turina's *Poema en forma de canciones*, Falla's *Siete canciones populares españolas*, Granados's *La maja dolorosa*, Montsalvatge's *Cinco canciones negras*, Mompou's pastoral *Llueve sobre el río*, and Halffter's *Canciones portuguesas*.

## Stotijn Songs

Mezzo-soprano Christianne Stotijn follows her January 2009 recording of Tchaikovsky Romances with a disc of Schumann and Shostakovich for Onyx. Featuring pianist Joseph Breini and due for release in January 2010, the album includes Shostakovich's *Marina Tsvetaeva Songs*, and Schumann's *Liederkreis*, Op 39 (Eichendorff) and Andersen Songs, Op 40. Stotijn's Tchaikovsky disc was awarded a Gramophone Editor's Choice and praised by Patrick O'Connor for its demonstration of a "full-blooded mezzo" voice, which was "steady and true (3/09).

## Enchanted Wander

The Mariinsky label releases its fourth recording in December – Rodion Shchedrin's *The Enchanted Wanderer* featuring, once again, the Mariinsky Soloists, Orchestra and Chorus under conductor Valery Gergiev. Conceived solely for the concert stage, the 90-minute work was commissioned by the New York Philharmonic and premiered in December 2002.



Marek Janowski: helping Henze



**Henze's choral masterpiece in a vivid new recording from some old friends**

## Henze

Symphony No 9

Berlin Radio Chorus and Symphony Orchestra / Marek Janowski

Wergo © WER6722-2 (53' • DDD)

*Selected comparison:*

*Berlin Rad Chor, BPO, Metzmacher (6/98) (EMI) 556513-2*

This is not the Berlin Radio Choir's first outing in Henze's Ninth Symphony; they gave the world premiere in 1997 alongside the Berlin Philharmonic under Ingo Metzmacher and it is their pioneering account that was captured on EMI's rival version. Unlike Beethoven's Ninth, this really is a choral symphony, with the chorus employed throughout, no soloists to divert attention from the main body and relatively few passages where the orchestra carries the weight of the musical or expressive argument alone. Indeed, chorus and orchestra fuse into a single super-instrumental body, the voices functioning like another section.

Comparing the two versions, there has certainly been no diminution of the chorus's powers over the past decade. Indeed, in this new recording their tone and range seems, if anything, more refined and attuned to Henze's searing textures. In Janowski's hands the textures overall are less edgy than on Metzmacher's rival – given a more spacious, reverberant acoustic by the EMI engineers, although both versions were set down in the Berlin Philharmonie – and likewise the orchestral textures, which at times have greater suavity and beauty of tone. In such a work, of course, with its connection to the Holocaust and Anna Seghers's novel *The Seventh Cross*, beauty of tone may seem of low priority but if nothing else Henze is a communicator and all his scores are designed to be heard. Darmstadt-style indifference to his audience is anathema to him. Perhaps the soaring string melody in the fifth span, *The Plunge*, has a touch more intensity in Metzmacher's hands, but Janowski's horns in the finale more than compensate.

In short, then, this is a worthy rival to EMI's disc, competitive in all respects. In terms of sound and acoustic, I prefer Wergo's warmer, more natural product. Highly recommended.

Guy Rickards

the music's effect, there are times too when it would have to be described more frankly as technically shaky.

Lindsay Kemp

## Handel

Alexander's Feast, HWV75.

Ode for St Cecilia's Day, HWV76

Simone Kermes sop Virgil Hartinger ten Konstantin Wolff bass Cologne Chamber Choir; Collegium Cartusianum / Peter Neumann

Carus (2) CARUS83 424 (135' • DDD)

Alexander's Feast – selected comparison:

Sixteen, Christophers (9/05) (CORO) COR16028

Ode for St Cecilia's Day – selected comparisons:

English Concert, Pinnock (1/87) (ARCH) 474 549-2ABL

King's Consort, King (A/04) (HYPE) CDA67463

### Do Handel's two Cecilian odes sit well together in a single programme?



This is the first original coupling of Handel's two St Cecilia odes on disc. *Alexander's Feast* (1736) is performed in its

1739 version, for which occasion Handel set the shorter *Ode for St Cecilia's Day* as an additional third part. Each is adorable, but hearing them programmed together made me wonder if they are best enjoyed separately. Dryden's literary concepts in the two odes are deceptively subtle and do not complement each other successfully when both are forced into a single makeshift whole. However, it is fascinating to hear a reconstruction of Handel's 1739 programme (albeit without any of the concertos that the composer inserted during and between the parts of the odes).

Collegium Cartusianum play with suppleness, unforced strength in extrovert numbers and sensitivity in quieter and more lyrical moments (eg the recorders in "Thus long ago"). Cellist Juris Teichmanis provides a smoulderingly erotic obbligato to "Softly sweet in Lydian measures", whereas "Bacchus, ever fair and young" has surprisingly robust horns (other performances tend to aim for pastoral wit rather than the bucolic splendour conjured here). Simone Kermes's melancholic delivery of the pitiful "He chose a mournful muse" is breathtaking; during "War, he sung is toil and trouble" her discomfort with the pronunciation of "bubble" will be forgotten in the wake of her grandstand cadenza (it's a bit overwrought for my taste). The Cologne Chamber Choir is excellent: the voices in the opening phrase of "The list'ning crowd" seem to float effortlessly, dynamics and phrasing are meticulous in "The many rend the skies", "Break his bands of sleep asunder" is sensational and the falling cadences evoking "heav'nly harmony" are beautifully balanced during the

first chorus of the shorter ode. Harry Christophers's gorgeous recording of *Alexander's Feast* (the complete 1736 version including concertos) and the charming versions of the *Ode for St Cecilia's Day* by Trevor Pinnock and Robert King remain the best accounts; but Neumann offers plenty for us to enjoy.

David Vickers

## G Jackson

O sacrum convivium. Lux mortuorum. Salve regina. Salve regina 2. To Morning. Song (I gaze upon you). Cecilia Virgo. Orbis patrator optime. Ave Maria. Hymn to the Trinity. Honor, virtus et potestas. Not No Faceless Angel

Polyphony / Stephen Layton

Hyperion (2) CDA67708 (76' • DDD)

### Contemporary choral works of a special beauty and appeal



There are many striking features of this ravishing disc, beautifully and imaginatively performed by Stephen Layton and Polyphony. One is immediately aware of various stylistic resonances – from the musical maelstrom of the 20th century but also from many centuries past. There are hints here and there of Monteverdi, Stravinsky, Poulenc perhaps, yet I sense Jackson's profound affinity with English choral music from the time of the Eton Choirbook to the present. There are undoubtedly allusions to Wylkynson, Browne and other Eton composers in the stylish "reconstituted" polyphony of *Orbis patrator optime* together with an instinctive feeling for sonority and a craving for a velvet richness in the spacing and "purring" of extended diatonic combinations in *Salve regina 2* (a truly stunning work) and the 12-part *Cecilia Virgo*. These, after all, have been the materials common to Tallis, Byrd, SS Wesley and the agnostic tradition of Parry, Vaughan Williams, Howells, Britten and so onwards to Jackson himself. Yet these works transcend any simple notion of eclecticism in the new ways that sonority and harmony are reinterpreted. I was particularly struck by the luminous strains of the *Ave Maria*, the evocative atmosphere of *Hymn to the Trinity*, the short, more limpid five-part Blake setting *To Morning* and the rapturous world of *Not No Faceless Angel* which, to me, seemed to invoke another English tradition – the partsong – but with a refreshing new inventiveness.

Shaped by his Anglican background as a chorister, Jackson possesses, not surprisingly, an instinct for acoustic and vocal texture, but the beauty and sheer appeal of his vocal works, challenging as they are, are sculpted by an energising pragmatism open both to the professional and ambitious amateur choir.

Jeremy Dibble

## Mahler

Das Lied von der Erde

Klaus Florian Vogt ten Christian Gerhaher bar Montreal Symphony Orchestra / Kent Nagano Sony Classical (2) 88697 50821-2 (61' • DDD)

Selected comparison:

VPO, Boulez (4/01) (DG) 469 526-2GH

### Not enough vocal contrast in this admirably restrained recording



Speaking in purely vocal terms, my taste in Mahler's *Das Lied von der Erde* is plainly heterosexual. I realise this sentiment runs counter to the baritone quotient in recent recordings. Nor is it a hard-and-fast rule, since I do pick up Fischer-Dieskau's performance with Bernstein with some regularity. But there's something in this music – besides its subtitle, a "symphony for tenor, contralto (or baritone) and orchestra", where a second male is clearly parenthetical – that seems to call for a woman. Mahler didn't focus very clearly on the Chinese roots of his literary sources (Hans Bethge's translations, in fact, sound a lot more like Bethge's own poetry than the T'ang Dynasty originals) but one thing that did carry into the composer's late-Romantic sensibility is the contrast between yin and yang. Not that two male soloists can't create a unified world out of Mahler's vast musical and emotional contrasts, they just have to work harder.

The problem here is precisely that lack of contrast. Tenor Klaus Florian Vogt in particular is subtle to a fault, clear and precise at the top and rather baritonal in his depths. But at no

**'Not since Boulez's recording in Vienna have I heard such transparency recorded with such utter clarity'**

point do we find the drunken abandon called for in the yang-laden text of "Das Trinklied". Christian Gerhaher offers much more both in timbral contrast and clear articulation. Less mannered than Thomas Hampson (whose recent San Francisco Symphony recording makes an obvious comparison), Gerhaher injects only enough of himself to anchor the proceedings. The final movement, at nearly 30 minutes, is an admirable display of interpretative restraint but hardly an "Abschied" for the ages.

This is a pity, since the symphonic half of Mahler's song-symphony is in extremely capable hands. Not since Boulez's recording in Vienna, in fact, have I heard such transparency recorded with such utter clarity. Interpretatively,

though, Nagano is far more reserved, mostly steering his Montreal forces towards quiet, unsentimental contemplation. Where Boulez, ever conscious of musical structure, leads his forces with one eye clearly on the destination, Nagano keeps his attention focused on the journey.

Ken Smith

## Mendelssohn

Songs and Duets, Vol 4  
 Lieder, Op 8 – No 7, Maienlied<sup>d</sup>; No 8, Andres Maienlied (Hexenlied)<sup>b</sup>; No 11, Im Grünen<sup>b</sup>. Four Songs<sup>d</sup> – Der Tag; Reiterlied; Abschied; Der Bettler. Frühlingsglaube, Op 9 No 8<sup>b</sup>. Der Verlassene<sup>c</sup>. Seltsam, Mutter, geht es mir<sup>c</sup>. Der Wasserfall<sup>b</sup>. Glosse 'Mitleidsworte, Trostesgründe'<sup>c</sup>. Am Seegestad<sup>c</sup>. Durch Fichten am Hügel<sup>a</sup>. Ich denke dein, wenn durch den Hain<sup>c</sup>. Tanzt dem schönen Mai entgegen<sup>c</sup>. Faunenklage<sup>c</sup>. Abschied, 'Es wehn die Wolken über Meer'<sup>c</sup>. Hütt du dich<sup>a</sup>. Die Nachtigall<sup>a</sup>. Gruss, 'O könnt ich zu dir fliegen'<sup>d</sup>. Warum sind denn die Rosen so blass?<sup>b</sup>. Rausche leise, grünes Dach<sup>b</sup>. Erinnerung<sup>a</sup>. Reiselied<sup>c</sup>.  
 \*Hannah Morrison, <sup>b</sup>Katherine Broderick <sup>sop</sup>  
 \*Anna Grevelius <sup>mez</sup> <sup>d</sup>Finnur Bjarnason <sup>ten</sup>  
 \*Stephan Loges <sup>bar</sup> Eugene Asti <sup>pf</sup>  
 Hyperion <sup>®</sup> CDA67739 (67' • DDD • T/t)

### Mendelssohn's neglected youthful songs find sincere advocacy here



With its promised sequel, this fourth volume is an important extension of the Mendelssohn Song Edition, which may have been thought completed with Vol 3. Eugene Asti, the pianist and leading spirit in the whole enterprise, has tracked down 46 previously unpublished songs and offers them here for the first time on records. As Susan Youens, writer of the authoritative booklet-notes, remarks, it is extraordinary that so many works of a major composer could lie unknown for some 150 years; and as Asti himself sees it, it is symptomatic of posterity's attitude to Mendelssohn, who has been "misunderstood, underrated and under-appreciated".

The songs are nearly all early, many of them dating from the 1820s with Mendelssohn (born in 1809) still in his teens. They are strong in ideas and wonderfully assured in their handling of the words and the medium. Youens makes a good case for regarding the Vier Lieder (1830) as a cycle. Some call for immediate rehearsing ("Faunenklage", for instance, and the tenderly melodious "Ich denke dein"). None deserves its former oblivion.

There is a wise and wide distribution among five singers, though it would have been better if one of the two sopranos had warmer tones, less bright and spiky. I find Katherine Broderick too often shallow in timbre and shrill when she adds volume and the music adds height. Anna Grevelius sings with pleasing evenness and more evident care for words. To ▶

## DISC OF THE MONTH



**EDITOR'S CHOICE**  
 GRAMOPHONE  
 THE CLASSICAL MUSIC MAGAZINE

Intriguing, illuminating and important offcuts from Britten's workbench

## Britten

'Unknown Britten'  
 In memoriam Dennis Brain<sup>ac</sup>. Les illuminations<sup>be</sup>. Movements for a Clarinet Concerto (ed C Matthews)<sup>ce</sup>. Rondo concertante<sup>de</sup>. Untitled Fragment for Strings<sup>e</sup>. Variations<sup>d</sup>  
 \*Sandrine Piau <sup>sop</sup> \*Michael Collins <sup>cl</sup>  
 \*Michael Thompson, \*Richard Watkins, \*Peter Francomb, \*Chris Griffiths <sup>bns</sup> <sup>d</sup>Rolf Hind <sup>pf</sup>  
 \*Northern Sinfonia / Thomas Zehetmair  
 NMC <sup>®</sup> NMCD140 (78' • DDD)

The eight (!) previously unrecorded works presented on this disc span the length of Britten's career. Two come from 1930, when he was 16 and newly enrolled at the Royal College of Music: a three-minute sliver of a piece for string orchestra and two unfinished yet far more substantive movements of a *Rondo concertante* for piano and strings (the latter's loose ends have been handsomely sewn up by Colin Matthews). Both fragments are finely textured, harmonically adventurous and assured, and full of striking ideas.

*Les illuminations* (1939–40) is quite well known, of course. But here, in addition to the song-cycle, we have three songs (in Matthews's orchestration) discarded from the published version. "Phrase" is extremely brief and has a prefatory, recitative-like character. In the exquisitely evocative "Aube", however, Britten magically illustrates one of Rimbaud's ecstatic visions; why he thought this song to be disposable is beyond me. An intense, almost Mahlerian sense of yearning makes "A une raison" engrossing, too.

Britten began writing a Clarinet Concerto for Benny Goodman in 1941, during his final months in the US. The first movement was complete (in short score) when he returned to the UK in 1942 but the project was abandoned. Matthews has orchestrated this rhythmically playful piece as well as the 1941 *Mazurka elegiaca* (originally for two pianos), and filled out the sketches for another unfinished work from this same period to create three "Movements for a Clarinet Concerto". It's an attractive and sturdy score that brings to light some marvellous music. Indeed, the wave-like passages in the first



Thomas Zehetmair:  
 revealing Britten

movement (beginning around 3'00") presage *Peter Grimes*.

Matthews has also masterfully realised *In memoriam Dennis Brain* (1958), an anguished, angry and affecting work for four horns and strings. Since Brain, who was killed in a car crash, played a crucial role in the creation of the

**'Throughout, Thomas Zehetmair elicits razor-sharp, sensitively shaped playing from the Northern Sinfonia'**

Serenade (1943), Britten freely quotes the "Lyke-Wake Dirge", the darkest song from that song-cycle. And, finally – for solo piano – an unfinished set of theme and variations intended for the 1966 Leeds Competition. Improvisatory, ruminative (note the use of repeated notes) and exploratory in its use of extended tonality, it is a small but significant cobblestone in the path towards Britten's late style.

All the performances are superb. Sandrine Piau's stylish and imaginative interpretation of *Les illuminations* is one of the best soprano versions on disc, in fact. Michael Collins's easy virtuosity in the Clarinet Concerto is a joy. And throughout, Thomas Zehetmair elicits razor-sharp, sensitively shaped playing from the Northern Sinfonia. In short, this is one of the most important Britten recordings in many a year. **Andrew Farach-Colton**

London Philharmonic Orchestra

Southbank Centre's  
Royal Festival Hall

# BETWEEN TWO WORLDS

*A festival exploring the life and work of Alfred Schnittke*

- *The History of D. Johann Faustus* (excerpts; UK première)
- Symphony 3
- Cello Concerto 2
- **In the Labyrinth of Alfred Schnittke:**  
a day of music and discussion
- Film screening: *The Agony*  
(director Elem Klimov; score by Alfred Schnittke)  
plus music by Haydn, Wagner, Webern, Lindberg and Berg

For full details, visit [www.lpo.org.uk/schnittke](http://www.lpo.org.uk/schnittke)

## TO BOOK

Tickets £9-£38 / Premium seats £55

London Philharmonic Orchestra Ticket Office

**020 7840 4242** Mon-Fri 10am-5pm; no booking fee

[www.lpo.org.uk](http://www.lpo.org.uk)

Southbank Centre Ticket Office

**0871 663 2530** [www.southbankcentre.co.uk/lpo](http://www.southbankcentre.co.uk/lpo)

Daily, 9am-8pm; £2.50 telephone / £1.45 online booking fees

Currently calls from the BT Network will be charged at 10 pence per minute, costs from other providers and mobile networks may vary. We are in the process of changing our telephone number to a lower tariff..

# ALFRED SCHNITTKE

18 - 28 November 2009

Vladimir Jurowski  
Festival Artistic  
Director



ARTS COUNCIL  
ENGLAND 1991

Vladimir Jurowski  
© Richard Cannon

RESIDENT AT

**SOUTHBANK  
CENTRE**



# pianostreet.com

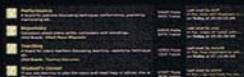
- the website for pianists,  
piano teachers and students



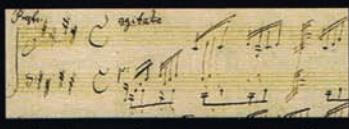
Thousands of classical piano  
pieces to download and print



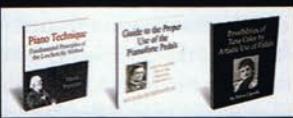
Recordings of easy/intermediate  
and famous piano pieces



The world renowned Piano Forum  
- full of valuable information,  
knowledge, fun and friendship



Autograph manuscripts of  
famous piano pieces



E-books on piano technique

the young Icelandic tenor Finnur Bjarnason falls the new-found "cycle", resourcefully sung. And Stephan Loges satisfies most consistently with his understanding, beauty of tone and care for *legato*. Asti is the admirable pianist throughout and in two of the items is responsible for the completion of songs left unfinished.

John Steane

## Monteverdi

'Sweet Torment'

Madrigals, Book 5 – Questi vaghi concerti; T'amo mia vita; Book 6 – Ohimè, il bel viso; Zefiro torna; Book 7 – Ohimè, dove il mio ben?; Book 8 – Gira il nemico insidioso; Hor ch'el ciel e la terra. Scherzi musicali – Zefiro torna. Si dolce è'l tormento. Il ballo delle ingrate

I Fagiolini / Robert Hollingworth

Chandos Chaconne © CHAN0760 (79' • DDD)

**A detailed Ballo delle ingrate lifts this madrigal recital above the crowd**

I Fagiolini's previous Monteverdi offerings have been warmly welcomed, preserving something of the ensemble's memorable live performances. Given their spirited enactment of the more cerebral "middle-period" madrigals, one naturally expects them to make the most of the overt drama of Books 7 and 8, from which most of this instalment is drawn. Lest I appear unduly critical, it should be pointed out that I Fagiolini

**'The touches of interpretative tomfoolery are well taken, for it's a rather silly piece'**

have chosen some of Monteverdi's most famous and often-recorded pieces, in which the memory lingers over unforgettable interpretations; in such company, they struggle sometimes to impose their own distinctive stamp on proceedings. Compare their *Zefiro torna* from Book 6 with Concerto Italiano's, for example, or the opening of *Hor ch'el ciel e la terra* with Concerto Vocale's, and you'll hear what I mean. The opening *Questi vaghi concerti* is a tough piece to get right: even the most distinguished ensembles seem unconsciously cowed by its historic momentousness. Here too, it lacks that steely sense of urgent, collective utterance that is surely its point.

Matters improve markedly with *Gira il nemico insidioso*, which is taken at a less manic pace than usual. The touches of interpretative tomfoolery there are well taken, for it's a rather silly piece. But most successful, to my mind, is the *Ballo delle ingrate*, one of the most coherent accounts of it I can remember, with a sharply delineated Pluto. The variety of continuo ▶

## EDITOR'S CHOICE

Carmina Chamber Choir:  
singing Iceland's past



**A remarkable repertory presented with flair and flawless musicianship**

## Melodia'

A collection of songs from the Melodia Manuscript, 1660  
Carmina Chamber Choir; ensemble /

Árni Heimir Ingólfsson

Smekkleysa © SMK56 (67' • DDD)

Although the early literature of Iceland stands proudly at the root of European civilisation, the country's early music is far harder to find. *Melodia* is the title of a handwritten collection from around 1660 containing over 200 songs with Icelandic texts; but what has become clear from recent research is not just that much of the music was several hundred years old at the time of copying but that some of it comes from sources of the European mainland – works from around 1500 by Senfl and Hofhaimer, for example, as well as, most astonishingly of all, the duet *Laudemus Virginem* known otherwise only from the late-14th-century Catalan collection known as *Llibre Vermell*. The repertory ranges from love songs and drinking songs to standard liturgical material.

This anthology of music from the *Melodia* manuscript is almost entirely the work of Árni Heimir Ingólfsson, who founded the excellent Carmina Chamber Choir (among whose soloists I could particularly commend the marvellously clean voices of Kirstín Erna Blöndal and Marta Guðrún Halldórsdóttir), arranged the music (generally with considerable tact and judgement), conducted and wrote the explanatory notes. Four of the songs are provided with lute accompaniment, four with keyboard accompaniment, and one with a consort of viols. Otherwise the singing is unaccompanied, though often fleshed out into polyphony according to mainland sources. All the Icelandic texts are presented with English translations. And the entire collection is a triumph.

David Fallows

**EDITOR'S CHOICE**  
GRAMOPHONE  
THE CLASSICAL MUSIC MAGAZINE

## INTERVIEW

Árni Heimir Ingólfsson

The music is from a 17th-century songbook, written in Iceland but preserved in Copenhagen. I look at this particular manuscript as a kind of 17th-century iPod, because it's music from all over the place, of all kinds of different types and characters, most of it sacred, but also some of it secular, which is unique – there's no other manuscript source from this time in Iceland that transmits secular music.

As far as we know it's an anonymous scribe just putting down on paper all of his favourite songs in a booklet he can carry around and take wherever he goes.

So it's a fabulous way of understanding what kind of music was being sung and performed during that time, and getting a feel for the taste of a person who obviously knew a lot of music and made his own selection of his favourites. If he wasn't a traveller himself – which he may well have been – he was certainly very well connected and highly educated in order to have been able to pull all these threads together into that one manuscript. It's been suggested that he either studied at, or was maybe even a teacher at, one of the Latin schools in Iceland which were the centres of learning at the time.

The music in the manuscript covers a huge range – some of it is quite new, but a lot of it is actually archaic. You've got Gregorian chant, you've got a very primitive-sounding organ, and then some late-16th-century polyphonic bits. It's very varied – lots of fun to put together.

Most of the music is monophonic but there are also polyphonic sections, and then we decided for some of the pieces to add our own instrumental accompaniment. That's more about using our imagination and seeing if we can open the window and find out what things might have sounded like, rather than explicitly just following exactly what's in the manuscript.

Interview by  
Martin Cullingford

instruments is highly effective, and the work's dramatic line holds until the final, valedictory exhortation.

Fabrice Fitch

## Monteverdi

'Scherzi Musicali'

Scherzi musicali – Ecco di dolci raggi; Eri già tutta mia; Et è pur dunque vero; Maledetto sia l'aspetto; Quel sguardo sdegnosetto. Lamento d'Arianna. Madrigals, Book 7 – Con che soavità. Ohimè ch'io cado. Si dolce è'l tormento. Voglio di vita uscir. Più lieto il guardo. La mia turca. Perché se m'odiavi

Emanuela Galli *sop* La Venexiana / Claudio Cavina

Glossa  GCD920915 (55' • DDD)

Monteverdi's songs sensuously served up by La Venexiana



Monteverdi's two collections of songs entitled *Scherzi musicali* ("musical jokes") were published in 1607 and 1632. Rather than presenting the complete 1632 set (as is implied by Glossa's attractive artwork), La Venexiana instead places just five songs from the latter volume in the centre of music taken from the *Settimo Libro dei Madrigali* (1619), the *Quarto scherzo delle ariose vagbezze* (published by Milanuzzi, 1624) and the *Arie di diversi raccolte* (published by Vincenti, 1634), and the song "Voglio di vita uscir" (edited from a manuscript in Naples). Claudio Cavina takes a flexible approach to what he calls Monteverdi's "light" music, professing in the booklet note that he "wanted to have a joke with music... The *pizzicati* from the

'Cavina's "joke" never condescends into the realms of cocktail lounge jazz-lite'

theorbos and the harp, the melodic lines of the cornetto, the swing of the voice... we present a *divertissement* for performers and listeners alike."

The results of La Venexiana's experiment is no less imaginative than L'Arpeggiata's recent fantasy loosely based on Monteverdi (Virgin), but is far subtler; Cavina's "joke" never condescends into the realms of cocktail lounge jazz-lite, but instead remains closely connected to the composer's *chiaroscuro* spirit. If there is humour here, it is of a dry type. Emanuela Galli's playful rendition of "Ohimè ch'io cado" has a *pizzicato* basso continuo part, but also possesses tangible sincerity (whereas L'Arpeggiata's performance, featuring Philippe Jaroussky, is more like camped-up crossover). Galli's breathy opening phrase of "Con que soavità" is exquisitely erotic, even if

Glossa's recorded sound becomes uncharacteristically hard when the instrumental ensemble plays (the large continuo group includes three lutes, triple harp and harpsichord). "Si dolce è il tormento" and "Et è pur dunque vero" both feature the effective combination of Doron David Sherwin's sensitive cornetto playing and Galli's emotive singing. The recital concludes with Cavina's new orchestration of the lament from the lost opera *Arianna* (1608); a sensuous string ensemble gives eloquent support to Galli, whose singing ideally conveys impassioned lamentation without becoming distorted. David Vickers

## Mozart

Mass No 17, 'Coronation', K317<sup>a</sup>. *Exsultate, jubilate*, K165<sup>b</sup>. *Vespera solennes de confessore*, K339<sup>c</sup>. *Ave verum corpus*, K618<sup>d</sup>

<sup>abc</sup>Dorothée Mields *sop* <sup>ac</sup>Mélanie Forgeron *mez*  
<sup>ac</sup>Christoph Wittmann *ten* <sup>ac</sup>Martin Berner *bass*  
<sup>acd</sup>Vocapella Choir; Aachen Symphony Orchestra / Marcus Bosch

Coviello Classics  COV30607 (63' • DDD)

Recorded live at Aachen Cathedral and the Stadtkirche, Giengen/Brenz, in March 2006

Quick smart performances of some of Mozart's most popular choral works



Marcus Bosch, the city of Aachen's Generalmusikdirektor, favours brisk tempi in two concerted choral works from the final year or so of Mozart's Salzburg church employment. String ensemble is generally solid, and wind and especially brass instruments are dapper and well spotlit. Dorothée Mields is radiant, and while none of her solo colleagues are in the same league, they combine as a mellifluous quartet. The problem is the chorus. They're well drilled and supremely integrated into the orchestral texture – integrated to such an extent, in fact, that they are denied their central role in this music, becoming little more than another colour in the accompaniment. The Vespers are fine as far as they go; the Mass isn't likely to prompt a radical reappraisal of my chosen recordings in *The Gramophone Collection* (11/06).

Mields is again centre stage in a useful *Exsultate, jubilate*, although some may prefer the "whiter" sound of a singer such as Emma Kirkby, given that the motet was composed expressly for a castrato – one Venanzio Rauzzini, who ended his days in Bath. The Vocapella Choir finally come into their own in the late *Ave verum corpus*, yet another reading that ignores Mozart's two-in-a-bar instruction and delivers it in a sluggish four. I'm not sure who this disc is for, outside the mums and dads of the choir. There's certainly nothing here to frighten the horses.

David Threasher

## Schumann

Belsazar, Op 57. Vier Gesänge, Op 142 – No 2, Lehn deine Wang; No 4, Mein Wagen rollet langsam. Liederkreis, Op 24. Myrthen, Op 25. Abends am Strand, Op 45 No 3. Romanzen und Balladen II, Op 49 – No 1, Die beiden Grenadiere; No 2, Die feindlichen Brüder. Romanzen und Balladen III, Op 53 – No 3, Der arme Peter I; No 4, Der arme Peter II; No 5, Der arme Peter III. Tragödie, Op 64 No 3. Fünf Lieder und Gesänge, Op 127 – No 2, Dein Angesicht; No 3, Es leuchtet meine Liebe

Florian Boesch *bar* Malcolm Martineau *pf*  
Onyx Classics  ONYX4041 (60' • DDD)

Selected comparison:

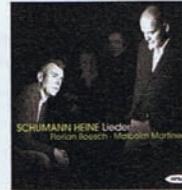
Finley, Drake (11/08) (HYPE) CDA67676

Liederkreis – selected comparison:

Maltman, Johnson (5/01) (HYPE) CDJ33105

Gara, Schulz (1/03) (HARM) HMC901766

Boesch's incisive baritone impresses, but does he have enough flexibility?



One of an impressive crop of thirty-something German Lieder singers, Florian Boesch fields a strong, incisive baritone, with a wide palette of colours and a ringing top register. He is at his considerable best in outgoing songs, the side of Schumann represented by Florestan in the composer's

'There is much to enjoy in Boesch's dramatic, intensely "lived" performances'

twin fictional personas: snarling and sneering at the dawdling hours in "Es treibt mich hin" from the Heine *Liederkreis*, or railing against his faithless lover, and by extension all womankind, in "Warte, wilder Schiffmann" – one of the few songs where Schumann matches Heine's taunting bitterness. Boesch excels, too, in the mingled bravado and mordancy of "Die beiden Grenadiere", and is a graphic story-teller in the ballads "Die feindlichen Brüder", "Es leuchtet meine Liebe" (his sonorous low notes an asset here) and "Belsazar", the latter given a chilling performance, with Belshazzar's death recounted in stunned, hollow tones.

Reservations creep in when the composer is in introspective, Eusebius mode. Boesch's "yawning" tone is effective enough in the opening song of the *Liederkreis*, "Morgens steh' ich auf und frage". But Schumann's dreamy inwardness too easily provokes a breathy, whispered quarter-voice, as in "Ich wandelte unter den Bäumen" and the final verse of "Schöne Wiege meiner Leiden". Similarly, in two of Schumann's most exquisite love songs, "Du bist wie eine

Blume" and "Die Lotosblume", other baritones – most recently Gerald Finley – have caught the mood of hushed, confiding tenderness without starving their tone of its natural resonance in the name of characterisation. These songs, and the sweet-sinister "Dein Angesicht" – one of four discards from *Dichterliebe* included here – also expose the baritone's tendency to swell on individual notes rather than cultivate a true, bound *legato*.

There is much to enjoy in Boesch's dramatic, intensely "lived" performances, and in the imaginative playing of Malcolm Martineau (ultra-sensitive in Schumann's secretive piano postludes). Recorded balance between singer and pianist is well judged. But for more consistently satisfying singing *per se*, allied to equally vivid characterisation, I would turn to Finley and, in the Heine *Liederkreis*, Christopher Maltman or, among tenors, Werner Güra.

Richard Wigmore

## B Tchaikovsky

Four Josef Brodsky Poems<sup>a</sup>. Two Mikhail Lermontov Poems<sup>a</sup>. Lyrics of Pushkin<sup>a</sup>. From Kipling<sup>b</sup>. Trio<sup>c</sup>. Two Pieces for balalaika and piano<sup>d</sup>

<sup>a</sup>Olga Filanova sop <sup>b</sup>Svetlana Nikolayeva mez <sup>c</sup>Alexey Khutoriansky vn <sup>d</sup>Lev Serov va

<sup>a</sup>Marina Archakova vc <sup>b</sup>Kirill Ershov bala

<sup>a</sup>Olga Solovieva pf

Toccata Classics © TOCC0046 (65' • DDD)

**The expressive music of a composer emerging from his namesake's shadow**



Boris Tchaikovsky, who was born in 1925 and died in 1996, did not live through easy times in Russia, so perhaps it is not surprising that the most substantial work in this collection is the cycle of eight Pushkin songs centring on the artist's responsibility to his talent. He has the song-writer's essential gift of being able to light upon a musical gesture that is flexible to the poem's shifting imagery or expression, and the best of these songs are moving – none more so than the seventh, about the artist's ambivalent feelings on completing and so parting from a well loved piece of work. Elsewhere, the emotions are sometimes veiled. Not for nothing was he a student of Shostakovich. His String Trio, written in 1955, has a cool, enigmatic *Andante* that gradually intensifies into something more mysterious, and for a finale an *Allegretto* of a kind of nervous playfulness that inevitably recalls his teacher.

There is again a nervous tension in the cycle of settings by Josef Brodsky, sometimes a bleak simplicity that is never merely banal. These are skilful and interesting songs, and they would make their effect better with a soprano of a stronger voice and clearer articulation: she is too often covered by the

piano in this recording. The Lermontov settings, written when the composer was only 15, are more traditional; this Tchaikovsky had not yet found his way out of the influence of the older Tchaikovsky (to whom he was not related). There are two oddities. One consists of a pair of Kipling settings for mezzo and viola, rather freely translated but responding to a poet the Anglophilic composer understood and admired; and a bright couple of pieces which take the balalaika as capable of more than folksy janglings.

John Warrack

## Vivaldi

'New Discoveries'

Argippo, RV697 – Se lento<sup>a</sup>. Se fide quanto belle, RV749<sup>a</sup>. Motet, 'Vos invit<sup>a</sup>'. Flute Sonata, RV806<sup>b</sup>. Violin Sonatas<sup>c</sup> – RV798; RV810. Concerto for Oboe, Cello and Strings<sup>d</sup>. Concerto for Multiple Instruments, RV578<sup>a</sup>

<sup>a</sup>Romina Basso mez <sup>b</sup>Paolo Pollastri ob

<sup>c</sup>Enrico Casazza vn <sup>d</sup>Bettina Hoffmann vc

Modo Antiquo /

Federico Maria Sardelli brec

Opus 111 © OP30480 (68' • DDD)

**Brilliantly researched, performed and recorded – this disc does Vivaldi proud**



Naïve's anthology of "New Discoveries" is supervised by Federico Maria Sardelli, an accomplished recorder-player and also a musicologist at the heart of Vivaldi studies (he takes centre stage in the sonata for "flauto dritto", RV806, which he discovered in Berlin). He explains that this disc is "like a basket of seasonal fruits" because it is the result of the last 18 months or so of Vivaldi research. These are not merely first recordings; most pieces are receiving their premiere performances of any kind in modern times.

Sardelli's band Modo Antiquo deliver turbulent music with vigorous refinement and successfully convey the fizzy excitement and fantasy of Vivaldi's writing, while never sacrificing resonance or stylistic sincerity (other conductors of Naïve's Vivaldi Edition could benefit from taking note!). They wring out the maximum quota of drama in the *Adagio e spiccatu* that opens RV578<sup>a</sup> (found in Dresden, and seemingly an earlier version of the second concerto of *L'estro armonico*). An oboe concerto (without RV number) has a beautiful *Largo* that features sensitive contributions from soloist Paolo Pollastri in dialogue with bassoonist François De Ridder. "Se lento ancora il fulmine" is a dynamic *tour de force* that Vivaldi seems to have written in the early 1730s for his lost Prague opera *Argippo* (the aria was discovered in Regensburg); it is magnificently sung by Romina Basso, whose masterful technique, clear delivery of text and expression of vocal phrases is

also showcased in the motet *Vos invit<sup>a</sup>, barbare<sup>a</sup> faces* (RV811; discovered in the library of the Basilica of S Francesco in Assisi). Michael Talbot calls this the "most imposing of the new works" in his excellent booklet-note and speculates that it might have been an early composition for Padua. Basso's ornamentation is spellbinding here, and also in "Se fide quanto belle" (an aria rediscovered in the Abbey of Montecassino).

David Vickers

## 'Henry's Music'

Anonymous King's Pavan. England be Glad. Madame d'amours. Hec est preclarum **Benedictus de Opitiis** Sub tuum presidium **Fayrfax** Lauda vivi alpha et oo **Henry VIII** Consorts – VIII; XII; XIII. O My Heart. Tandernaken. Helas madame. Though some saith. Adieu madame. En vray amoure **Jacotin** Beati omnes **Sampson** Salve radix. Psallite felices. Quam pulcra est **Taverner** O Christe Jesu, pastor bone **Verdelot** Nil majus superi vident

Andrew Lawrence King hp

Alamire; Quintessential /

David Skinner

Obsidian © CD705 (76' • DDD)

**A nicely rounded view of the court of Henry VIII in his anniversary year**



Alamire's recent survey of Verdelot madrigals already had a Henrician connection. Here the king takes centre stage, at least in his younger incarnation, pre-Reformation, well before Holbein's impressive but lowering portrayal. This disc consists of pieces composed in his honour by both English and continental composers, and a generous selection of consort pieces and songs by Henry himself. With the exception

**'There's little to be said for Henry's slight, short-winded compositions, which over-use a few stock phrases'**

of the much-recorded *Tandernaken* and the pleasant *Adieu madame*, there's little to be said for Henry's slight, short-winded compositions, which overuse a few stock phrases, some of them familiar from *Pastime with good company* (which isn't included here). One does wonder how he got through the two Masses he's reported to have written.

The occasional pieces written for him are a mixed bag: Taverner's *O Christe Jesu*, albeit originally in honour of Cardinal Wolsey, is the best of them, followed by *Psallite felice* by Sampson (whose canonic curiosity *Salve radix* is also worth hearing).

At nearly 17 minutes, *Lauda vivi alpha et oo* dwarfs the rest, but it's a rather sprawling affair,



**londonmusicmasters**

instruments of change



**londonmusicmasters**

presents the winners of the first LMM Awards at the Wigmore Hall

Tuesday 20 Oct 2009, 4pm



**Elena Urioste**

Schubert  
Prokofiev  
Hubay

Thursday 22 Oct 2009, 4pm



**Jennifer Pike**

Beethoven  
Brahms  
James Macmillan  
Saint-Saëns

Saturday 24 Oct 2009, 4pm



**Agata Szymbczewska**

Lutosławski  
Chausson  
Saint-Saëns

London Music Masters is a registered charity which aims to build bridges to excellence through the Bridge Project, a long term music education programme for children, and the LMM Awards which are given every three years to three extremely talented violinists aged 18-28.

**'This is clearly an awards scheme which seeks and finds the best of the best...' Sir Roger Norrington, Conductor**

[www.londonmusicmasters.org](http://www.londonmusicmasters.org)

Box office: 020 7935 2141

[www.wigmore-hall.org.uk](http://www.wigmore-hall.org.uk)

Ticket prices: £10, concessions £8

Wigmore Hall, 36 Wigmore Street, London W1U 2BP

## Aimez-Vous Liszt?



### The 34th International Franz Liszt Record Grand Prix



*Grand Prix:*  
**Gábor Farkas, piano**  
*'An evening with Liszt'*  
Warner Music Records



*Grand Prix:*  
**István Antall, piano**  
*'La leggierezza'*  
Archiv Edition, Hungaroton Records



*Diploma of Honor:*  
**Wendy Waller, soprano**  
*'Génie oblige'* Privat edition

*Presentation of the award: October 21st, Old Music Academy, Budapest, with a festive concert of the awarded artists. The competition has been sponsored by the National Cultural Fund of Hungary.*

**The best Liszt recording of 2009 are to be sent to the Liszt Society, four copies of each, to arrive before April 30, 2010.**

[www.lisztsociety.hu](http://www.lisztsociety.hu)

## BOYAN ENSEMBLE OF KIEV

*One of the best choirs on the planet*

**Sacred Chants and Songs of Ukraine**

### UK Tour 2009



[www.vocalclassics.co.uk/boyan](http://www.vocalclassics.co.uk/boyan)

Sun 1 Nov 19.30 BRIGHTON St Bartholomew's Church  
Brighton Early Music Festival  
Online Tickets: [www.Bremf.org.uk](http://www.Bremf.org.uk)  
By telephone: 01273 709709

Mon 2 Nov 19.30 FARNHAM St Thomas on the Bourne  
Tickets & enquiries: 01483 811542

Tue 3 Nov 19.30 HUNTERFORD Parish Church of St Lawrence Berks. Tickets: Crown Needlework at Bossoms 115 High Street. Tel: 01488 684011

Wed 4 Nov 19.30 BATH St Mary's Bathwick Bath Festival  
Box Office: 01225 463362  
Online booking: [www.bathfestivals.org.uk](http://www.bathfestivals.org.uk)

Thu 5 Nov 19.30 SALFORD Methodist Church Tickets: 01752 849182 Email: [philtaylormcv@talktalk.net](mailto:philtaylormcv@talktalk.net)

Fri 6 Nov 19.30 PENZANCE St Mary's Church  
Tickets: West Penwith Music 01736 364440  
and from 01736 368108

Sat 7 Nov 19.30 REDRUTH Methodist Church  
Tickets: Mike Williams 01209 213912  
Email: [mike@mikewilliamspromotions.co.uk](mailto:mike@mikewilliamspromotions.co.uk)  
J.S. EyeCare: 01209 216140

Sun 9 Nov 19.30 BURY St. Mary's Parish Church  
Tickets: Bury TIC, Fusilier Museum Moss St, Bury 0161 253 5111 also 01706 526 001

Tue 10 Nov 19.30 HARROGATE St Wilfrid's Church  
Tickets: Pomp & Circumstance 01423 504035  
Email: [geoffrey.webber@btconnect.com](mailto:geoffrey.webber@btconnect.com)

Wed 11 Nov 19.30 YORK St Chad's Church  
Campbellson Road, YO23 1PE  
Tickets: 01904 646 609 and 01905 350 237

Thu 12 Nov 19.30 BRANCEPETH Nr Durham  
St Brandon's Church Tickets: Vivien Davies 0191 3789454  
Fri 13 Nov 19.30 EDINBURGH The Canongate Kirk  
Royal Mile Tickets: The Hub 0131 473 2000  
Online booking: [www.hubtickets.co.uk](http://www.hubtickets.co.uk)

Sat 14 Nov 19.30 GRANGE-OVER-SANDS Cartmel Priory  
Tickets: 01229 587140 Email: [corinth@southland.co.uk](mailto:corinth@southland.co.uk)  
gov.uk and from Cartmel Priory bookstall

Mon 16 Nov 19.30 ABERGAVENNY St Mary's Priory Church  
Tickets: 01873 853729 and Abergavenny Music 01873 853 394

Tue 17 Nov 19.30 SHREWSBURY Shrewsbury School  
Tickets: Theatre Severn 01743 281281 and from the Music Dept. 01743 280810

Wed 18 Nov 19.00 LONDON The Royal Hospital, Chelsea  
Tickets: 020 7881 5305  
Email: [events@chelsea-pensioners.org.uk](mailto:events@chelsea-pensioners.org.uk)

Thu 19 Nov 19.30 NORTHAMPTON All Saints Church  
Tickets: 01604 632845  
Email: [music@allsaintsnorthampton.co.uk](mailto:music@allsaintsnorthampton.co.uk)

Fri 20 Nov 19.30 LONG MELFORD Suffolk, Holy Trinity Church  
Tickets: Compact Music, North Street, Sudbury Telephone: 01787 881160 Postal Bookings: 01905 350237

Sat 21 Nov 19.30 ROMSEY Romsey Abbey  
Tickets: Romsey Heritage Centre Tel: 01794 512987

Sun 22 Nov 19.00 BRISTOL Clifton Cathedral, Clifton Park  
Bath Festival Box Office: 01225 463362  
Online: [www.bathfestivals.org.uk](http://www.bathfestivals.org.uk)  
Providence Music, Bristol: 0117 9276536

Tue 24 Nov 19.30 CHELTENHAM Cheltenham College Chapel  
Tickets: 01242 513540 during school hours

Wed 25 Nov 19.30 MALVERN Priory  
Tickets: Malvern Bookshop, Abbey Rd 01684 575915

Thu 26 Nov 19.30 LUDLOW St Laurence's Church  
Tickets: 01584 878141  
Ludlow Assembly Rooms Box Office

Fri 27 Nov 19.30 HEREFORD St Francis Xavier Church  
Broad St., Tickets: Outback Records 01432 275063

not Fayrfax's best. The choral contributions, aided by a lucid acoustic, are secure and solid, particularly the Sampson and Taverner pieces, with the solo numbers slightly less convincing. It might also be noted that *Lauda vivi* sounds surprisingly restrained.

But the inclusion of Andrew Lawrence-King's harp is a deft bit of programming; I'd gladly have heard more of it, and the young wind quintet Quintessential are similarly entertaining. Altogether it's a pleasing panorama of the optimistic, extrovert mood of the English court and its young ruler, before it all changed...

**Fabrice Fitch**

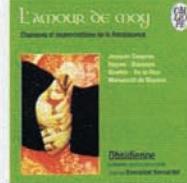
## 'L'amour de moy si est enclose'

**Bofrin** Et trop penser **Busnoys** Joye me fuit. Mon mignault musequin **Compère** Mais que che fut secrètement. Le Renvoy **De la Rue** Autant en emporte le vent. Puisque Robin j'ay a nom. Entre Petronne et Saint Quentin. Vecy le mai. Quand je voy renouveler. On doibt bien aymer l'oyselet. Joye me fuit et douleur me queurt seure. Je ne pourroy plus celer. Hélas Oliver Vasselin. Mon mignault musequin. Pourquoy non. Dieu la gard la bergerotte. Amy je prends congé de vous. Kyrie improvise sur Amy je prends congé de vous. Fors seulement Pipelare. **Heyne** Ce n'est pas jeu **Josquin des Pres** Plaine de dueil

**Obsidienne**

**Calliope**  CAL9408 (65' • DDD)

**A recital built on monophonic tunes, in which instruments outshine voices**



The so-called Bayeux manuscript, copied at the turn of the 16th century, preserves a repertory of songs that was often mined for new compositions. Here, some of those originals are performed alongside their polyphonic settings, and some are allowed to stand on their own. The members of

**'Obsidienne's members both sing and play, but they sound more compelling and proficient on their instruments'**

Obsidienne sometimes improvise sung counterpoints against them, as was often done. Though the results are mixed, it's the only way for listeners to engage with a practice that's by definition irrecoverable: the pair of improvised *Kyries* attempted here are certainly most impressive, the second especially so. Some of the songs, though not found in Bayeux, are not otherwise available on CD at present, so this project helps fill several gaps in the discography. Further, the monophonic songs often are extremely catchy.

The discographical and musical interest overrides the reservations one has concerning

the performances themselves. Obsidienne's members both sing and play, but they sound more compelling and proficient on their instruments. With one or two exceptions, individual voices lack distinctiveness (tenors strain audibly at the top of their range, for example in Compère's *Mais que ce fut*), and the quality of the choral ensemble is more reminiscent of a highly accomplished French chorale than of polished professionals (as in La Rue's *Pourquoy non*). I realise that sounds damning but it's not meant to be, for there's real enjoyment to be had from these performances. One simply feels that a couple more voices of substance would enable the ensemble better to meet its considerable aspirations.

**Fabrice Fitch**

## 'La Magdalene'

The cult of Mary Magdalene in the early 16th century **Agricola** Gaudeteamus omnes in Domino **Anonymous** O waerde mont. Maugré danger pompera Magdalene. Se j'ayme mon amy. Tous nobles cœurs **Blondeau** Basses dances – La Magdalena **Champion** Missa de Sancta Maria Magdalena **Sermisy** Jouxssance vous donneray Grindelavoix / Björn Schmelzer **Glossa**  GCDP32104 (77' • DDD • T/t)

**Listening pleasure? Not really, but this disc is still worth hearing**

The choral director Peter Phillips has proposed that if it were possible to hear 15th-century singers, the results might strike us as ugly. A number of groups, of which Grindelavoix is the latest, have appeared to test that hypothesis. Their house style is strongly reminiscent of Marcel Pérès's Ensemble Organum in their "Corsican monks" period, in which the vocal timbres have the pungency of the cheeses of that island. That's to say that listeners who regard the sound of early polyphony as synonymous with the English choral tradition will find this hard going. While I'd hardly put myself in that category, I confess that my own notions of what is bearable, let alone beautiful, are sometimes put to the test here. Suffice it to say that one singer in particular has me pining for the dulcet whinge of Liam Gallagher...well, almost.

Critics of this approach might object that the recording is more about defending an aesthetic position than a piece of music or a composer. That said, this strikes me as Grindelavoix's most convincing recording to date. Its centrepiece is a Mass by Nicolas Champion. How good a composer was he? Good enough for one of his works to have been attributed to Josquin by a well informed 16th-century theorist. It's very fine music, and the ensemble's coherence of vision (particularly as regards extempore polyphony and

ornamentation) is impressive. Anyone interested in the performance practice of early polyphonies should listen to this, for the questions posed by Grindelavoix are worth asking, even though their answers are unlikely to please everyone.

**Fabrice Fitch**

## 'L'écrit du cri'

**Anonymous** Chanson nouvelle de tous les cris de Paris **Bouchot** Les cris de Paris **Campo** Les cris de Marseille **Deransart** Les cris de la rue **Ducol** Le cri **Janequin** Les cris de Paris **Kastner** Les cris de Paris **Lebeau** Les cloches du monastère **Ledoux** Cri de blog **Roland** Le cri du Bagnérais **Scotto** Le cri du poilu **Servin** La fricassée des cris de Paris **Ensemble Clément Janequin** / **Dominique Visse** *counteren* **Harmonia Mundi**  HMC90 2028 (74' • DDD • T/t)

**A new venture for one of today's most enterprising vocal ensembles**



It was with "The Cry" – or rather, "The Cries", specifically those of Paris – that the Ensemble Clément Janequin introduced itself to modern audiences over 30 years ago. In this fascinating recital they explore the term's many meanings, with a mixture of works ranging from Janequin (whose *Cries of Paris* are here revisited) to several contemporary composers, some of whom take the concept into more visceral, disturbing directions. In many ways this is a new departure for Dominique Visse's troupe. More surprising than the inclusion of contemporary works, perhaps, is that of 19th- and early-20th-century pieces in expertly judged arrangements by Visse himself, which allow us to peep into the world of the fairground and the music hall, with strong hints of Offenbach, among others. Though not all of it is necessarily great music, the charm of this recital is that of hearing a familiar instrument (I mean the ensemble) being taken in completely new direction, and showing every sign of enjoying itself immensely.

The notion of "cry" is taken into cyberspace (in Claude Ledoux's *Cri de Blog*) and, more grimly, into torture-chambers in Bruno Ducol's *Le cri*, which manages not to trivialise its subject and mostly steers a challenging course between formal balance and vital theatrical utterance. The most ambitious of the modern pieces, it shows off Visse's astonishing vocal flexibility and capacity for lyricism and dramatic characterisation. Not all of the contemporary pieces have such a grim outlook, and the ensemble's other members are heard more often than usual in their own right. Fans of the Ensemble will find plenty to ponder.

**Fabrice Fitch**



11 Broad Street, Bath, BA1 5LJ

Tel: 01225 464766 Fax: 01225 482275

CDs SENT POST FREE IN UK – Open 9.00 to 5.30 Mon to Sat  
E mail: Bathcds@btinternet.com Website: www.bathcds.btinternet.co.uk

## GRAMOPHONE AWARD WINNERS

<u>Baroque Instrumental</u> - Purcell: Fantasias; Fretwork	
Harmonia Mundi HMU 907502	£11.99
<u>Baroque Vocal</u> - Handel: Coronation Anthems; the Sixteen/Christophers	
Coro COR 16066	£11.99
<u>Chamber</u> - Ravel/Debussy/Faure: String Quartets; Ebene Quartet	
Virgin 519 0452	£11.99
<u>Choral</u> - Elgar: Dream of Gerontius; Coote/Groves/Terfel/Halle/Elder	
Halle CDHLD 7520	£16.99
<u>Concerto</u> - Britten: Piano Concerto; Osborne/BBC SSO/Volkov	
Hyperion CDA 67625	£11.99
<u>Contemporary</u> - "NMC Songbook"; Various	
NMC D150 (4 CDs)	£25.99
<u>DVD</u> - Wagner: "The Copenhagen Ring"; Royal Danish Opera	
Decca 074 3264	£69.99
<u>Early Music</u> - "Song of Songs" (Guerrero/Palestrina/etc); Stile Antico	
Harmonia Mundi HMU 807489 (SACD)	£10.99

<u>Historic Archive</u> - Berlioz: The Trojans; Thebom/Vickers/ROH/Kubelik	
Testament SBT4 1443 (4 CDs)	£39.99
<u>Historic Reissue</u> - "Composers in Person"; Various	
EMI 217 5752 (22 CDs)	£49.99
<u>Instrumental</u> - Debussy: Etudes/Images; Bavouzet	
Chandos CHAN 10497	£11.99
<u>Opera</u> - Puccini: Madama Butterfly; Gheorghiu/Kaufmann/Pappano	
EMI 264 1872 (2 CDs)	£13.99
<u>Orchestral</u> - Tchaikovsky: Manfred Symphony; RLPO/Petrenko	
Naxos 857 0568	£4.99
<u>Recital</u> - Martinu: Julietta Fragments; Kozena/Czech PO/Mackerras	
Supraphon SU 39942	£11.99
<u>Solo Vocal</u> - Schumann: Dichterliebe; Finley/Drake	
Hyperion CDA 67676	£11.99
<u>Editor's Choice</u> - Beethoven: Diabelli Variations/etc; Kovacevich	
ONYX 4035	£11.99

## GRAMOPHONE DISC OF THE MONTH

"Unknown Britten" (Les Illuminations/In Memoriam Dennis Brain/etc); Various	
NMCD 140	£10.99

## EDITOR'S CHOICE

BEETHOVEN: Symphonies 2 & 6; Royal Flemish Philharmonic/Herreweghe	
Pentatone PTC 5186 314 (SACD)	£12.99
FOERSTER/MARTINU/NOVAK: Cello Concertos; Jiri Barta	
Supraphon SU 39892	£11.99
Jonas Kauffmann sings Wagner, Schubert & Beethoven; Mahler CO/Abbadio	
Decca 478 1463	£12.99
"Melodia"; Carmina Chamber Choir/Ingolfsson	
Smekkleysa SMK 56	£12.99
REGER/BACH: Suites for Viola; Tabea Zimmermann	
Myrios MYR 003 (SACD)	£12.99

"Sacred Hearts & Secret Music" (Palestrina/etc); Musica Secreta/Celestial Sirens	
Divine Arts DDA 25077	£11.99
TERRADELLAS: Artaserse; Soloists/Royal Chamber opera Company/Otero	
RCOC Records RCOC 0800.3 (3 CDs)	£24.99
"Verismo" (Puccini/Leoncavallo/Mascagni/etc); Renee Fleming	
Decca 478 1533	£12.99
VIVALDI: "The French Connection"; La Serenissima/Chandler	
Avie AV 2178	£12.99
DVD - MESSIAEN: Saint Francis d'Assise; cond Metzmacher (Amsterdam 2008)	
Opus Arte OA 1007D (3 DVDs)	£34.99

## OUR PICK OF THE MONTH'S NEW RELEASES

ARNOLD: Ballet Music; BBC Philharmonic/Gamba	
Chandos CHAN 10550	£11.99
BACH: Brandenburg Concertos 1-6; EBS/Debrézenei/Gardiner	
Sol Deo Gloria SDG 707 (2 CDs)	£15.99
BACH: Brandenburg Concertos/Orch Suites; Bach Collegium Japan/Suzuki	
BIS SACD 1721/22 (3 SACDs)	£24.99
BACH: Partitas 1, 5 & 6; Murray Perahia	
Sony 88697 443612	£12.99
BACH: Partitas 1-6; Andras Schiff	
ECM 476 6991 (2 CDs)	£17.99
BACH: Sonatas & Partitas for Solo Violin; Ibragimova	
Hyperion CDA 67691/2 (2 CDs)	£24.99
BEETHOVEN: Complete Piano Sonatas; Paul Lewis	
Harmonia Mundi HMX 290 1902/11 (10 CDs)	£34.99
BRAHMS: Symphony 1/Haydn Variations/etc; Budapest Festival Orch/Fischer	
Channel Classics CCSSA 28309 (SACD)	£12.99
BRITTEN/GAY: The Beggar's Opera; Randall/Jones/Bickley/etc/CLS/Curyn	
Chandos CHAN 10548 (2 CDs)	£24.99
CLEMENTI: Piano Sonatas Volume 4; Howard Shelley	
Hyperion CDA 67738 (2 CDs)	£11.99
"From the Vaults of Westminster Cathedral"; cond Martin Baker	
Hyperion CDA 67707	£11.99
HANDEL: "Between Heaven and Earth"; Sandrine Piau/Accademia Bizantina	
Naïve OP 30484	£12.99
HANDEL: Dixit Dominus/STEFFANI: Stabat Mater; Sixteen/Christophers	
Coro COR 16076	£12.99
"Handel in the Playhouse" (First recordings); L'Avventura London/Ozmo	
Opella Nova OMCD 014	£12.99
HANDEL: Ode for the Birthday of Queen Anne/etc; AAM Berlin/Creed	
Harmonia Mundi HMC 902041	£12.99

HAYDN: Piano Trios Volume 2; Florestan trio	
Hyperion CDA 67757	£11.99
MAHLER: Symphony 8/Adagio from Sym 10; San Francisco SO/Tilson Thomas	
Avie 821936 00212 (2 SACDs)	£19.99
MORTELMAN: Homeric Symphony/etc; Royal Flemish Philharmonic/Brabbins	
Hyperion CDA 67766	£11.99
MOZART: Duo Sonatas Vol 2; Duo Amade	
Chandos CHAN 0764	£11.99
PAGANINI: 12 Caprices for solo violin; Thomas Zehetmair	
ECM 476 3318	£11.99
PAGANINI: 12 Caprices for solo violin; James Ehnes	
ONYX 4044	£12.99
SARASATE: Carmen fantasy/Song of the Nightingale/etc; Gil Shaham/etc	
Canary Classics CC 07	£12.99
A SCARLATTI: Davidis pugna et Victoria; Academia Montis Regalis/de Marchi	
Hyperion CDA 67714	£11.99
SCHÖNBERG: Gurrelieder; Soloists/Philharmonia/Salonen	
Signum SIGCD 173 (2 SACDs)	£19.99
SCHUBERT: Die Schone Mllerin; Gilchrist/Tilbrook	
Orchid Classics ORC 10006	£12.99
SCHUBERT: Works for violin & piano Vol 1; Fischer/Helmchen	
Pentatone PTC 5186 347 (SACD)	£11.99
SCHUMANN: Scenes from Goethe's Faust; Soloists/RCO/Harnoncourt	
RCO Live RCO09001 (2 SACDs)	£15.99
SHOSTAKOVICH: Symphonies 5 & 9; RLPO/Petrenko	
Naxos 857 2167	£4.99
SIBELIUS: Symphonies 1-7/Kullervo; LSO/Davis	
LSO 0191 (4 CDs)	£18.99
VIVALDI: Oboe Concertos; Alfredo Bernadini/Zefiro	
Naïve OP 30409	£12.99

## NEW DVDS

"Europa Konzert 2008" (Stravinsky/Bruch/Beethoven); Repin/BPO/Rattle	
Medici Arts 205 6978	£21.99
"Mendelssohn, the Nazis and Me"; Sheila Hayman	
Tony Palmer Films CPVP 020DVD	£15.99
MUSSORGSKY: Kovanschina; Burchuladze/Kotscherga/Nagano (2007)	
Medici Arts 207 2428	£21.99
"Ode to Freedom"; Beethoven Symphony 9; Bernstein (Berlin 25/12/1989)	
Medici Arts 207 2039	£14.99

PURCELL: Dido & Aeneas; Connolly/Meachem/OAE/Hogwood (ROH 2009)	
Opus Arte OA 1018D	£19.99
(Also available on Blu-Ray, OABD 7049D, £24.99)	
SHOSTAKOVICH: Lady Macbeth of Mtsensk; Soloists/Conlon (Firenze 2008)	
Arthaus 101 387 (2 DVDs)	£29.99
(Also available on Blu-Ray, 101 388, £29.99)	
"Twin Spirits": Robert & Clara Schumann in words & Music; Sting/Keenlyside/etc	
Opus Arte OA 0994D (2 DVDs)	£19.99

A full list of available classical DVD and Blu-Ray titles is available on request

(Special offer prices valid until the end of November 2009 or while stocks last)

CDs SENT POST FREE IN UK

POSTAGE RATES FOR OVERSEAS CUSTOMERS: (Deduct British VAT for non-EU countries - divide list price by 1.15 = Nett Price)

For overseas customers who wish to use a credit/debit card we charge the exact postage, which varies depending on weight. If you would prefer to send a sterling cheque,

the following rates apply: Europe: £1.00, plus 50p for each additional disc. Rest of the World: £1.50, plus £1.00 for each additional disc.

E&OE

## EDITOR'S CHOICE



**Musica Secreta:**  
magical music  
for Ferrara



A novel approach to this music for women's voices spanning Christmas to Easter

**EDITOR'S CHOICE**  
GRAMOPHONE  
THE CLASSICAL MUSIC MAGAZINE

## 'Sacred Hearts + Secret Music'

**Anonymous** Cantabant sancti canticum novum. Beata Agnes in medio flammaram. Amo Christum, in cuius thalamum introi. Agnes, Beatae Virginis. Sequena in onore di Sant'Agnes. Stans Beata Agnes in medio flammaram **Palestrina** Missa Veni sponsa Christi. Motets, Book 3 – Surge illuminare Jerusalem. Alma redemptoris mater. Lamentationum Hieremiae liber tertius – Holy Saturday: Lectio I-III **Rore** I sacri et santi salmi di David Profeta – Magnificat a 6 toni. Regina caeli laetare.

**Musica Secreta; Celestial Sirens / Deborah Roberts, Laurie Stras**

**Divine Art**  **DDA25077 (80' • DDD)**

This is billed as a soundtrack: not to a film, but to *Sacred Hearts*, a novel by Sarah Dunant. The book – which I haven't read – is set in a Benedictine convent in Ferrara in 1570. The music, which is a mixture of plainchant and polyphony, follows the span of the novel from Christmas to Easter.

The question of who sang the tenor and bass parts of the music that Vivaldi composed for the girls of the Ospedale della Pietà has been aired recently in *Vivaldi's Women*, a television documentary that deserves a wider circulation on DVD. The programme showed that it was possible for women to sing the lower parts at pitch. In their booklet-note, Laurie Stras and

Deborah Roberts propose different solutions: first, to transpose those parts up an octave where necessary, with continuo instruments preserving the written bass. This works well in the Palestrina Mass, but the octave doublings in

**'The Mass sounds both natural and beautiful; indeed the whole piece is an aural feast'**

Rore's *Magnificat* sound strange and unconvincing to my ears. Much better is the second solution, followed in *Surge illuminare* and the *Lamentations*: here the bass is taken only by the continuo. Stras and Roberts also advocate the ornamentation of solo lines. They apply this to the Mass, where it sounds both natural and beautiful; indeed the whole piece is an aural feast.

The plainchant is sung by permutations of the Sacred Hearts Schola – essentially Musica Secreta without the instruments – and Celestial Sirens, a fine amateur choir. The last item is Rore's *Regina caeli laetare*, Frances Kelly's harp weaving round the soprano line. Magical.

**Richard Lawrence**



harmonia mundi

# A major release

for Handel year!



GEORGE FRIDERIC HANDEL  
ODE FOR THE BIRTHDAY  
OF QUEEN ANNE  
Guilmette | Scholl | Wolf  
Vocalconsort Berlin  
Akademie für Alte Musik Berlin  
Marcus Creed

CD HMC 902041

*Marcus Creed and a distinguished cast perform the Ode composed to celebrate the birthday of Queen Anne of England. Six years earlier, Handel's powerful, intensely passionate *Dixit dominus* had brought his Italianate period to its zenith.*

**Hélène Guilmette, soprano**  
**Andreas Scholl, countertenor**  
**Andreas Wolf, bass**

**Vocalconsort Berlin**  
**Akademie für Alte Musik Berlin**  
**Marcus Creed**

[www.harmoniamundi.com](http://www.harmoniamundi.com)

# Opera

Terrific Terradellas • Renée Fleming's verismo • Jonas Kaufmann

## Bellini

**Norma**

Beverly Sills sop.....	Norma
Shirley Verrett mez.....	Adalgisa
Enrico di Giuseppe ten.....	Pollione
Paul Plishka bass.....	Oroveso
Delia Wallis mez.....	Clotilde
Robert Tear ten.....	Flavio
John Alldis Choir; New Philharmonia Orchestra / James Levine	
<b>DG</b> ② 477 8186GH2 (157' • ADD)	

From Westminster originals

**Some questionable casting decisions make for an abnormal Norma**



This is not totally unenjoyable or entirely without distinction: it's just not right. Levine, for instance, is a great one for rallying the troops, fanning the flames and waking the sleepers but of floating "Casta diva" he shows here no more idea than a regimental bandmaster. The Pollione, American lyric tenor Enrico di Giuseppe, sounds at first as though Tonio, lover of the Regiment's daughter, has donned the wrong uniform and strayed into the wrong opera: instead of the usual vocal beefcake, here we have a bright little fellow with a good top C and nothing much in the lower half of his voice, which in this role is so particularly important. Then "Norma vien" sings the chorus, but what arrives sounds more like Marie (of the Regiment) come in pursuit of her errant lover. Later there are passages and aspects of the role to which Beverly Sills is better suited, but that underweight "Sedizievo voci" immediately proclaims her to be no Norma.

With the entry of Adalgisa in the person of Shirley Verrett we have singing of a different order. The date is 1973 and the voice is fresh and strikingly beautiful. She also makes that rather arid first solo bloom as it rarely does, warming the recitative and giving heartfelt utterance to the prayer. In the duets with Norma she is not only fully competitive on the high Cs, but in "Mira, o Norma" it is her verse which makes the magical effect more often produced by Norma's. Where Sills herself shines is in moments of emotional urgency, such as the plea to Oroveso and her confession to the people. Her voice, shallow and infirm in the middle register, is suddenly pure and radiant on top, and the passagework is fine in its precision and fluency.

It's a disappointment to find that this version, like so many others, omits the beautiful "moonlight" passage after the "guerra" chorus.

Chorus and orchestra ensure that, if this proves not to be a widely respected recording, the fault will not be theirs. The sound engineers had their problems no doubt, but they seem not to have been very clever in dealing with the usually helpful acoustics of the Watford Town Hall.

John Steane

## Handel

"Arie per basso"

Apollo e Dafne, HWV122 – Come rosa in su la spina. Dalla guerra amorosa, HWV102. **Agrippina** – Pur ritorno a rimirarvi; Vieni, o cara. **Alcina** – Overture; Pensa a chi geme. **Orlando** – Sorge infausta una procella. **Serse** – Me felice, ho smaritto; Del mio caro baco amabile. **Siroe, re di Persia** – Overture; Se il mio paterno amore; Gelido in ogni vena. **Tamerlano** – Amor da guerra e pace. Lorenzo Regazzo bass with Gemma Bertagnoli sop Concerto Italiano / Rinaldo Alessandrini

**Naïve** ② OP30472 (58' • DDD)

**A good concept is undermined by tepid performances and characterless singing**



There have been murmurs of discontent that too many Handel aria recitals are being churned out. I'm optimistic that the format has artistic life left in it, provided that suitable singers, reliable conductors and sincere record companies use a bit of imagination and ambition. One potentially worthwhile project is an exploration of Handel's writing for the bass voice: very few such recital discs have been

**'It is high time we exploded the myth that Handel's writing for bass singers was routinely dull'**

attempted, and most have resorted to transpositions of popular pieces written for higher voices; also, it is high time we exploded the myth that Handel's writing for bass singers was routinely dull and merely doubled the basso continuo. The field is ripe to harvest.

So it's a pity that Lorenzo Regazzo and Concerto Italiano fail to create an adequate Handelian bass experience. The inclusion of ordinary, decent arias seems to have been dictated by the popularity of their parent works (*Tamerlano*, *Alcina* and *Serse*), but there is much finer bass music in less familiar operas.

The technical mastery of the musicians is never in doubt during these neat performances.

"Se il mio paterno amore" (*Siroe*) lacks sufficient menacing character, and in "Gelido in ogni vena" – in which Cosroe realises that he has wrongly condemned his son to death – Concerto Italiano's clipped playing lacks expressive line, and Regazzo's accomplished voice seems uninterested in reaching into the core of the intensely anguished drama. "Sorge infausta una procella" (*Orlando*) is better; the brisk accompaniment has a quizzical and philosophical tone, and Regazzo's delivery of the text is forthright (even if it doesn't come anywhere close to conveying the wisdom of the enlightened sorcerer Zoroastro). The scene from *Agrippina* in which Claudio unsuccessfully attempts to bed Poppea is unconvincing: "Pur ritorno a rimirarvi" feels as if Regazzo is singing only to the microphone, and not to Poppea (notwithstanding the presence of soprano Gemma Bertagnoli for a few lines of recitative); "Vieni, o cara" is perfunctory and lacks the requisite seductiveness. Regazzo's singing is one-dimensional: Claudio, Cosroe, Elviro and Zoroastro are different and unique dramatic characters, but here their personalities sound suspiciously identical. I'm glad to have an accomplished recording of the infrequently heard cantata *Dalla guerra amorosa*. This isn't an awful recital, but it should have been so much more.

David Vickers

## Ricci

**Corrado d'Altamura** – highlights

Dimitra Theodossiou sop.....	Delizia
Dmitry Korchak ten.....	Roggero
James Westman ten .....	Corrado
Ann Taylor mez .....	Guiscardo Bonello
Andrew Foster-Williams bar .....	Giffredo
Cora Burggraaf sop .....	Margarita
Camilla Roberts sop .....	Isabella
Mark Wilde ten .....	

Il Marchese Albarosa di Navarra; A Knight Geoffrey Mitchell Choir; Philharmonia Orchestra / Roland Böer

**Opera Rara** ② ORR246 (79' • DDD • S/T/t/N)

**A forerunner to La forza del destino that is well worth considering**



Jeremy Commons suggests that the opera should have been named after the heroine, Delizia d'Altamura, rather than her father Corrado. It might still better have been called *La forza del destino* causing Verdi and Piave to think again about a title for their new opera 21 years later. The last acts of both operas

take a very similar turn: against his will, the tenor-lover has killed the soprano's father in a duel which he does his best to avoid, ending up with his seeking forgiveness from her in a convent. There appears to be no musical kinship (to judge, at least, from these "highlights"), but certainly the dramatic affinity is notable.

And Federico Ricci's score is in no way unworthy. Written in 1841, three years after *Il prigioniero d'Edimburgo*, the music has its own

**'Ricci's score has its own individuality – and it confers a sufficient individuality upon the characters too'**

individuality – and it confers a sufficient individuality upon the characters too. My own candidate for the title-role, if poor old Corrado is to be displaced, would in fact not be Delizia but the more interesting Roggero d'Agricento. To him falls the moment, late in the opera, when the emotions are most generously called upon, as he leads the ensemble in a melody of the kind that Verdi was to develop most movingly in the swaying lament of the great concerted finale of the second act of *La traviata*.

The tenor here is the young, clear-voiced and stylish Dmitry Korchak. Corrado is James Westman, a baritone well supplied with high A flats for his cabaletta and with a well placed voice sometimes recalling Sherrill Milnes. But much interest will centre on the appearance of Dimitra Theodossiou in the Opera Rara schedule. This is the kind of role which might in former years have gone to Nelly Miricioiu, who would have sung with broader, warmer tones, though Theodossiou (best known on records for her Norma) has a comparably strong dramatic instinct. Here the voice is well contrasted with the lighter soprano of Cora Burggraaf who plays Margarita, the "other woman", and with Ann Taylor as the other admirer, with whom she has an attractive duet. Good work by orchestra and chorus under Roland Böer, who shows a sure feeling for the style. The opera, last heard in 1870, was spotted by the late Patric Schmid, to whom this premiere recording is dedicated.

John Steane

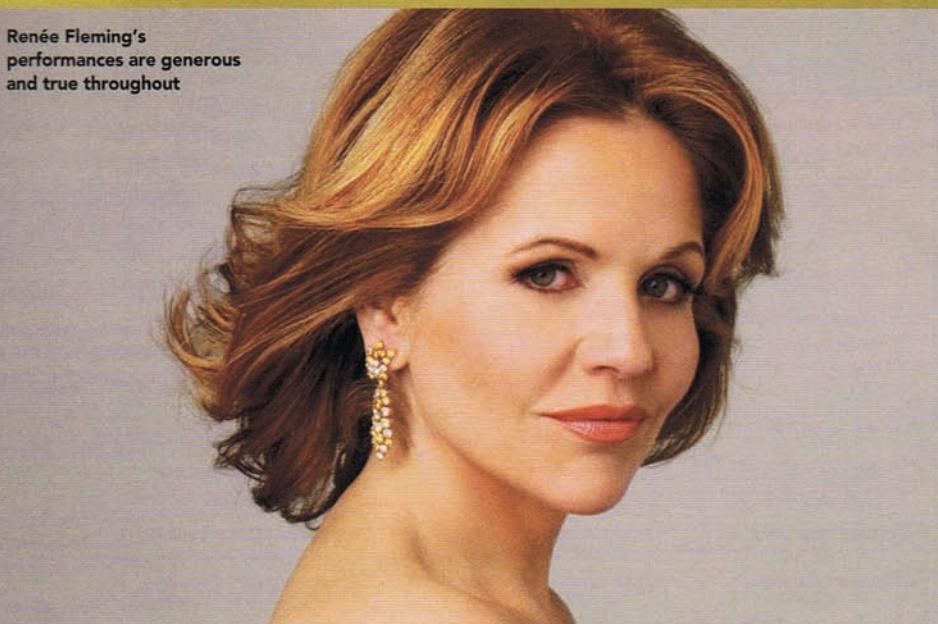
## Cheryl Barker

'Great Operatic Arias, Vol 21'

**Boito** Mephistopheles – To the moonlit waves they cast him **Catalani** La Wally – I'll float into the distance **Cilea** Adriana Lecouvreur – See now, I am exhausted... I am the humble servant of God's immortal art; Poor little flowers **Heggie** The End of the Affair – Nineteen Forty-four, March, May, June **Leoncavallo** Pagliacci – His eyes were flashing with anger; Through the air they soar; My fate is in your hands... Then will you say why you have enslaved me<sup>b</sup>

## EDITOR'S CHOICE

Renée Fleming's performances are generous and true throughout



**Renée Fleming's verismo adventure demonstrates the value of variety**

**EDITOR'S CHOICE**  
GRAMOPHONE  
THE CLASSICAL MUSIC MAGAZINE

## Renée Fleming

'Verismo'

**Catalani** La Wally – Ne mai dunque avrò pace?... Ohime! **Cilea** Gloria – O mia cuna **Giordano** Fedora – Tutto tramonta<sup>a</sup>. Siberia – Nel suo amore.

**Leoncavallo** La bohème<sup>b</sup> – Musette svaria sulla bocca viva; Mimi Pinson la biondinetta. Zazà – Angioletto il tuo nome? **Mascagni** Iris – Un d (ero piccina). Lodoletta – Ah il suo nome... Flammen perdonami **Puccini** Suor Angelica – Senza mamma. La bohème – Si, mi chiamano Mimì; Addio... Donde lieta. Manon Lescaut – Sola perduta abbandonata. Turandot – Tu che di gel cinta<sup>d</sup>. La Rondine<sup>e</sup> – Ore dolci e divine; Bevo al tuo fresco sorriso **Zandonai** Conchita – Ier della fabbrica

**Renée Fleming** sop with <sup>bc</sup>**Saito Kaoru**, <sup>ac</sup>**Emma Latis**, <sup>de</sup>**Barbara Vignudelli** sop <sup>b</sup>**Annalisa Densi**, <sup>c</sup>**Lucia Mencaroni** mezz <sup>be</sup>**Paolo Caturuccio**, <sup>ad</sup>**Arturo Chacón-Cruz**,  <sup>Jonas Kaufmann</sup> tens <sup>b</sup>**Gilles Armani**, <sup>b</sup>**Carlos Gomez** bars <sup>bd</sup>**Marco Calabrese** bass **Giuseppe Verdi** Symphony Chorus and Orchestra, Milan / **Marco Armiliato** **Decca** 478 1533DH (72' • DDD)

There are still those who shrink from operas of the *verismo* school as they might from a huddle of knife-carrying hoodies. And, of course, in giving assurance that here we have only the tender face of *verismo* one risks scaring them off as from an orgy of sentimentality. Perhaps we shall have to give it up as a lost cause, but that would be a pity for here is a recital which might prove acceptable even to the most resolute of the anti-*verismo* brigade. It is all heart, but not worn too shamelessly on the sleeve. This singer knows restraint, and the value of variety too, as

the heart, heavy-laden in one aria, is lightened in the next.

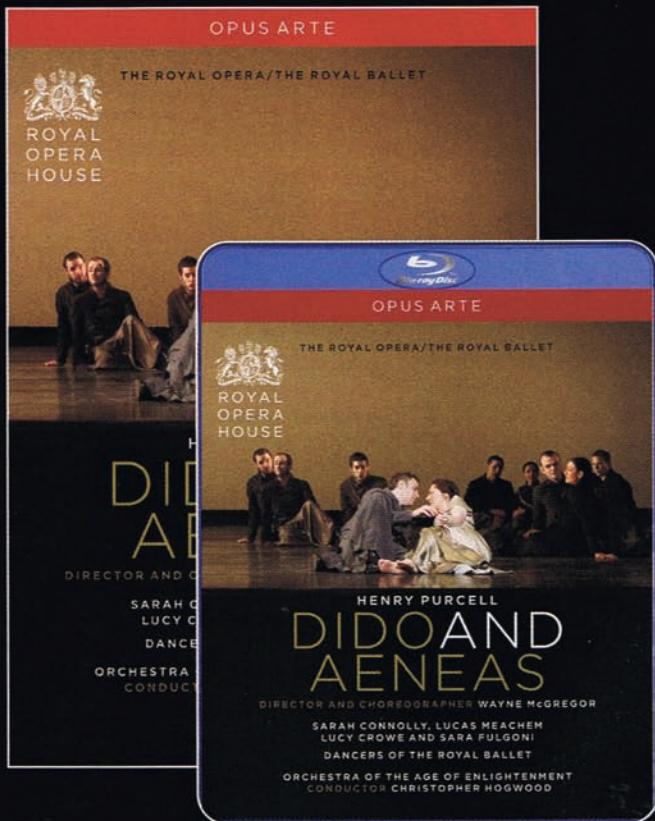
Renée Fleming, or her advisers, have chosen well. They seek out pieces from the lyric repertoire and avoid the more violent emotions. Not that Fleming's voice lacks the warmth and darker tones that often carry a deeper human appeal (the chest tones come movingly into play as Mimì, with noble control of her feelings, makes her simple arrangements in the Farewell). And there are times – Manon Lescaut's cries of protest at death's imminence – when the Italian tradition does expect a more forcefully vibrant tone and a more painfully raw show of emotion. But the feeling throughout is generous and true. Characterisation (as with the childlike heroines of Mascagni) infuses the voice without being applied like make-up. And the inclusion of some unexpected charmers – the solos from Leoncavallo's *Bohème* have the lilt of good operetta – is most welcome.

Care has been taken to supply other solo voices when these are part of the score, and indeed, in the final number we have the luxury "extra" of Jonas Kaufmann's rich tenor to lead the bewitching ensemble from *La Rondine*: the balance of the parts is not ideal but the piece remains irresistible, and it's good, after all the sighs and tears, to come out rejoicing.

John Steane

# OPUS ARTE

# NEW RELEASES



## PURCELL *Dido & Aeneas*

ROYAL OPERA HOUSE

The Royal Ballet and The Royal Opera join forces for Wayne McGregor's acclaimed fusion of music and movement, whose richly layered designs perfectly complement Purcell's telling of a classical tale of love thwarted by evil powers. With Sarah Connolly and Lucas Meachem in the title roles, Christopher Hogwood conducts the Orchestra of the Age of Enlightenment.

AVAILABLE ON DVD & BLU-RAY



## TCHAIKOVSKY *Nutcracker*

From the lovely *Waltz of the Flowers* to the crystalline beauty of the stunning *Snowflake Waltz*, each scene is more breathtaking than the last, bringing to life all the well-known and beloved characters with fresh sparkle and compelling originality.

AVAILABLE ON DVD & BLU-RAY



## VERDI *Otello*

José Cura, ranked among the world's leading interpreters of Verdi's music, takes the title role in Willy Decker's profound and intense production of the first of the composer's two late Shakespearian operas, recorded live at the Liceu, Barcelona in 2006.

AVAILABLE ON DVD & BLU-RAY



[www.opusarte.com](http://www.opusarte.com)



**R Strauss** *Arabella* – He's not the one who's right for me... The one who's right for me<sup>a</sup>; I'm very glad, Mandryka<sup>b</sup> **Tchaikovsky** *The Queen of Spades* – You need not close the windows just yet... Oh why am I so tearful<sup>b</sup>; It's nearly midnight now **Williamson** *The Violins of Saint-Jacques* – How can I explain to you Cheryl Barker *sop* with Gillian Keith *sop* William Dazeley *bar* London Philharmonic Orchestra / David Parry Chandos © CHAN3161 (68' • DDD)

**The lyric soprano showcased in this latest volume of opera arias in English**



So, the series has come of age. Twenty-one volumes, which means (taking the present programme of 12 as average) about 250 items. Mind, they can't all be "great" and, for that matter, not all of them are arias. Still, they have done well, presenting a good company of singers, each able to represent a particular type of voice and so to cover a wide operatic repertoire, arranged usefully and (as far as I know) uniquely on records by this system of vocal categories.

The new volume illustrates the lyric soprano often in relatively dramatic moments, mostly from 19th-century operas with some incursions into the 20th. The two "modern" operas, Malcolm Williamson's *The Violins of Saint-Jacques* and Jake Heggie's *The End of the Affair*, are lyrical in style and welcome both in

**'Cheryl Barker is always clean in her placing of notes and clear in her articulation of the English words'**

themselves and for their unexpectedness. We note that arias which might have been paired – the two from *Adriana Lecouvreur*, *Arabella* and *The Queen of Spades* – are programmed separately, which might annoy the tidy-minded but doesn't greatly upset me.

Cheryl Barker is always clean in her placing of notes and clear in her articulation of the English words. She is ready with a trill, has an ample supply of high notes and (in the *Mefistofele* aria, for example) reinforces the lower register effectively; sometimes (as in the opening of the *Arabella*-Mandryka duet) she sings quite beautifully. Her associates have some additional qualities. Gillian Keith's light soprano appears pure in tone and evenly produced, and William Dazeley (surely one of our best baritones) has an attractive timbre, heard pleasingly throughout. David Parry's speeds tend to be a little too slow for my liking but the orchestral playing is refined and responsive.

John Steane

## EDITOR'S CHOICE

**Jonas Kaufmann: the most sought-after tenor of his generation**



**Kaufmann's power and artistry are undeniable in this impressive release**



## Jonas Kaufmann

**Beethoven** *Fidelio* – Gott! Welch Dunkel hier! **Mozart** *Die Zauberflöte* – Dies Bildnis ist bezaubernd schön; Die Weisheitslehre dieser Knaben... Wie stark ist nicht dein Zauberhorn<sup>b</sup> **Schubert** *Fierrabras* – Was quälst du mich, O Missgeschick!... In tiefbewegter Brust. Alfonso und Estrella – Schon, wenn es beginnt zu tagen **Wagner** *Lohengrin* – In fernem Land<sup>c</sup>; Mein lieber Schwan! Die Walküre – Winterstürme wichen dem Wonnemonde. Parsifal – Amfortas!... Die Wunde!<sup>a</sup>; Nur eine Waffe taugt

Jonas Kaufmann *ten* with <sup>a</sup>Margarete Joswig *mez* <sup>b</sup>Michael Volle *bass-bar* <sup>c</sup>Valdis Jansons *bass* Teatro Regio Choir, Parma; Mahler Chamber Orchestra / Claudio Abbado

Decca © 478 1463DH (69' • DDD)

It should no longer come as a surprise, but however many times one has heard and admired Jonas Kaufmann, the size of his voice can seem astonishing whenever one returns to listen again. Though he opens his new disc quietly, in the rapt voice required for "In fernem Land", his tenor is immediately very striking for its body and well supported control. Lohengrin – *bel canto* Wagner, as it were – is the most recent role Kaufmann has taken on in the theatre (he added it to his gallery of characters this summer in Munich), and his sense of story-telling here shows how he already inhabits the part.

Indeed, the weight of his voice is reminiscent more of a young Jon Vickers than Kaufmann's acknowledged idol, Fritz Wunderlich. In his "Bildnis" aria, the first of two from *Die Zauberflöte* featured here, there is less of that Wunderlich-like sweetness of tone by which

most Taminoes are measured, and it's possible that Kaufmann will be outgrowing this role soon.

Celebrated for his versatility, the German tenor has been successful in key roles of the French and Italian repertory, but here he shows a special affinity for works in his native tongue. The German Romantic theme is set already on the CD cover, where he is portrayed as Caspar David Friedrich's Wanderer. And that quintessential German Romantic work, *Fidelio*, is the centrepiece of this disc: it receives a powerful performance from both tenor (his opening "Gott" is heart-piercing) and conductor. It's good news that Kaufmann is to record Florestan on Claudio Abbado's new recording of Beethoven's masterpiece.

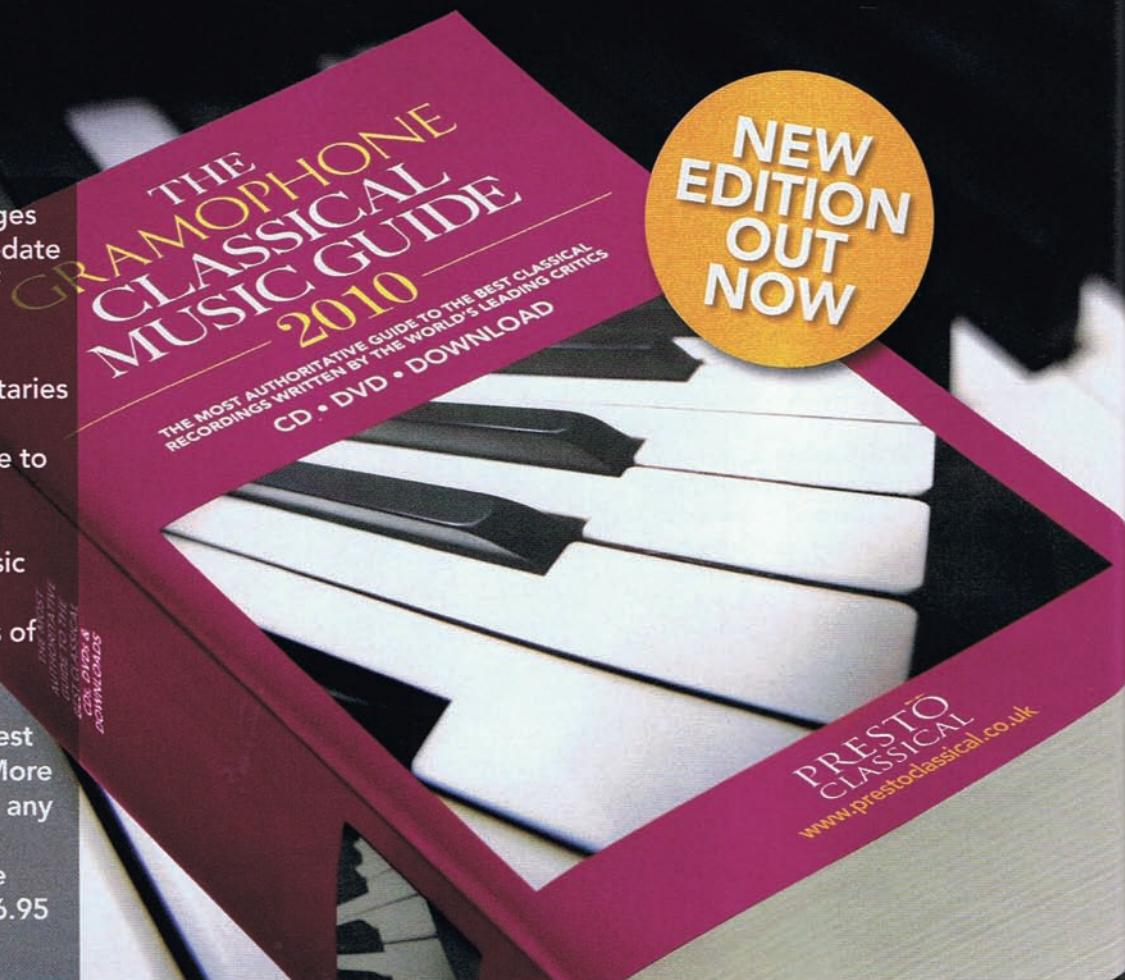
Abbado has long been a champion of Schubert's operas, and his accompaniments with the Mahler Chamber Orchestra here are especially rewarding – not least in the wind-writing in *Alfonso und Estrella*. Kaufmann has also sung the title-role in *Fierrabras* widely, and it suits both the tenor's power and his strong sense of musical line.

Kaufmann ends where he began, with Wagner. Parsifal (Lohengrin's father) was his first Wagner role, and Siegmund is still, wisely, some way off into the future. But his beautiful phrasing and controlled singing in the "Winterstürme" shows why he has become the most sought-after tenor of his generation, and is a highlight of this exciting new release.

John Allison

# THE GRAMOPHONE CLASSICAL MUSIC GUIDE 2010

- Fully revised, 1400 pages
- More than 3000 up-to-date CD reviews
- Reviews of major DVDs covering concerts, opera, historic recordings and documentaries
- Introduction to downloading with a guide to the best websites
- Download exclusives and reviews
- Suggested Basic Library and 100 Great Recordings
- 1000 Years of Music written by Jeremy Nicholas
- A definitive diamond rating for the best recordings available
- More composers included than any other guide with full biographies
- Complete artist indexes
- Just £26.95 + delivery



**TO ORDER CALL US NOW ON  
UK 08456 777823 OVERSEAS +44 (0)1795 592980 AND QUOTE CMG10**  
£26.95 + delivery: £5 delivery UK, £6 delivery Europe, £8 delivery Rest of World \*

**CMG10 PAYMENT DETAILS**

I enclose a cheque for £ \_\_\_\_\_ drawn from a UK bank account or international bankers draft made payable to 'Haymarket Media Group'  
 Please charge my credit card £ \_\_\_\_\_  
 Mastercard  Visa  Maestro  American Express

Card number

\_\_\_\_\_

Valid from

Expiry date

Issue no. (Maestro only)

\_\_\_\_\_ / \_\_\_\_\_

\_\_\_\_\_ / \_\_\_\_\_

□

Signature \_\_\_\_\_ Date \_\_\_\_\_

Gramophone and Haymarket Media Group may contact you by post or phone from time to time, with special offers and product information. Please tick this box if you prefer not to receive this information  Occasionally we may pass your details on to carefully selected partners whose products we think would be of interest to you. Please tick this box if you prefer not to receive this information

**TERMS AND CONDITIONS** Please allow up to 14 days for UK delivery and up to 28 days for overseas delivery.

\* This offer is not open in North America. North American readers please call 1-866 918-1446

**YOUR DETAILS BLOCK CAPITALS PLEASE (must be completed)**

Mr/Mrs/Ms \_\_\_\_\_ Initials \_\_\_\_\_ Surname \_\_\_\_\_  
Address \_\_\_\_\_

Postcode \_\_\_\_\_ Country \_\_\_\_\_  
Tel no. \_\_\_\_\_

If you would like to receive offers, news and service information from Haymarket Media Group, publishers of Gramophone, please enter your email address below.

Email \_\_\_\_\_

Please return this form to: Gramophone, PO Box 326, Sittingbourne, Kent, ME9 8FA, UK  
E-mail: [Gramophone@servicehelpline.co.uk](mailto:Gramophone@servicehelpline.co.uk)



Juan Bautista Otero  
directs a magnificent  
performance of *Artaserse*



**EDITOR'S  
CHOICE**  
GRAMOPHONE  
THE CLASSICAL MUSIC MAGAZINE

## Terradellas

“Furor!”

**Sesostri re d'Egitto** – Sinfonia; Solitudini amene; Spiega ormai le placid'ali; Qual sventura e la mia; Se perde l'usignolo; Fra l'ombra del timore; Tremate, sì, tremate, mostri di crudeltà. **Merope** – Dono d'amica sorte non cura il mio valore; Dove si vide mai di me più sventurata. Ah scellerato!... Un empio m'accusa; Sinfonia.

**Artaserse** – Per quel paterno ammesso. L'onda dal mar divisa – Que tragico espectaculo; Cantata als Dolors de Maria Santissima

Maria Grazia Schiavo sop Dolce & Tempesta / Stefano Demicheli

Fuga Libera FUG551 (66' • DDD • T/t)

### EDITOR'S CHOICE

## Terradellas

**Artaserse**

Anna Maria Panzarella sop	Artaserse
Céline Ricci sop	Arbace
Marina Comparato mez	Mandane
Sunhae Im sop	Semira
Augustin Prunell-Friend ten	Artabano
Mariví Blasco sop	Megabise
La Real Compañía Ópera de Cámara / Juan Bautista Otero	
RCOC Records © 3 RCOC0800-3 (175' • DDD • S/T/N)	

Domingo Terradellas (1711-51) was Catalan by birth but moved to Italy in 1732, and studied with the celebrated master Francesco Durante at the

conservatory Poveri di Gesù Cristo in Naples. His first major operatic triumph was *Merope* (Rome, 1743); a Neapolitan envoy wrote of its success, “the like of which no one can remember for many years”. Terradellas worked mainly in Rome, but his setting of Metastasio's *Artaserse* was performed at Venice in 1744. A year later, Terradellas went to London, where he composed for the King's Theatre. By 1750 Terradellas was back in Italy, and his last opera *Sesostri* was a huge hit at the Rome Carnival in 1751. Highly esteemed and innovative (Burney claimed that he pioneered the use of woodwind instruments in accompanied recitative), he was embroiled in a bitter rivalry with Niccolò Jommelli – although the legend that Jommelli had a hand in Terradellas's body being dumped in the Tiber has been discredited. Two new recordings provide an opportunity for us to assess whether Terradellas's music merits resurrection.

Dolce & Tempesta, directed by harpsichordist Stefano Demicheli, kicks off its programme with a finely contrasted sinfonia from *Sesostri*; the spirited outer movements flank a graceful *Larghetto*. “Dono d'amica sorte” (*Merope*) confirms that Terradellas's style is essentially that of the Neapolitan school – it has the hallmarks of throbbing basso continuo quavers, rushing violins,

**‘Mariví Blasco delivers ornamentation in “Allor che irato freme” that manages to be both stratospheric and tasteful’**

punctuating horn blasts and fiendishly difficult vocal acrobatics (expertly navigated by Neapolitan soprano Maria Grazia Schiavo). In vigorous music Dolce & Tempesta sounds a little unbalanced – as if the violins are compensating for their fewness in number by playing more furiously or intensely than the music strictly demands (or perhaps in competition with the projections of the horns, oboes or trumpets). However, the performances are routinely excellent, and the softer items featuring flutes are beautifully judged. The programme is intelligently designed to accentuate the vivid contrasts and variety in Terradellas's writing, and he emerges as a fully-fledged operatic master. Schiavo's singing is first-class, especially in the intensely raging soliloquy “Un empio m'accusa” (*Merope*) and her heroic grandstand finish (“Tremate, sì, tremate, mostri di crudeltà” from *Sesostri*). I would like to hear this repertoire played by a slightly bigger orchestra possessing a richer string tone, and with a shade more elegance in faster arias, but “Furor!” is an ideal introduction to the composer.

Those wanting to sample Terradellas's music in an undiluted context might enjoy Juan Bautista Otero's accomplished performance of *Artaserse*,

recorded in Barcelona last year. Despite the booklet containing a scholarly essay in English that discusses the quality of dramatic characterisation in the opera at some length, the libretto is printed only in Italian, Spanish and French. This makes a close study of Metastasio's text very difficult for German- or English-speaking listeners, which is a shame because this is a classy performance of a fascinating opera (at least the detailed English synopsis contains cues to the arias). Those who find Hasse, pre-reform Gluck or even early Mozart impenetrable and dulled by *da capo* conventions won't be easily dissuaded from that opinion, but others – including those who admire Metastasio's tense political dramas – will enthuse that Terradellas's setting is varied, imaginative, melodically assured and dramatically astute. It is true that the plot is complicated, but the best thrillers always are. There are irresistible moments of dramatic tension, such as Arbace's intense “Fra cento affanni e cento”, as he reels in shock that his father has murdered the king (the deed which ignites the ensuing drama, as Arbace is torn between filial and political senses of duty).

La Real Compañía Ópera de Cámara plays with energy and refinement; the string section is just big enough to bring the varied sonorities to proceedings; warmly illustrative woodwind and confident brass-playing feature in numerous arias. All of the singers are fully immersed in the dramatic action, and most of them dispatch astonishing arias to good effect. In the two leading male roles, Anna Maria Panzarella and Céline Ricci are both totally committed to their characters (the perplexed heir to the throne Artaserse, and the unjustly accused Arbace). The closing part of Act 1, during which Arbace is disowned or rejected by everyone else (in superb short arias), concludes with him led to prison as he boldly declares the heroic “Quando freme altera l'onda” (with two splendid trumpets fully to the fore). At the conclusion to Act 2, Arbace's father Artabano (the real murderer) envisages being accused by the ghost of his innocent son in a vivid accompanied recitative and aria (“Ombre, o dei perché tornate?”, feverishly sung by tenor Augustin Prunell-Friend). Sunhae Im aptly conveys the anguished predicaments of Semira, the daughter of the murderer, brother of the accused, but also lover of the victim's son and heir; her sweetly sung “Torna innocente” and “L'augellin ch'è in lacci stretto” are spellbinding. Mariví Blasco delivers ornamentation in “Allor che irato freme” that manages to be both stratospheric and tasteful. In such scenes there is little doubt of Terradellas's great talent as a musical dramatist. Nowadays our appreciation of serious operas performed in Italy during the first half of the 18th century is embarrassingly narrow, but this magnificent recording goes some way towards showing how the imbalance can be redressed.

David Vickers

# DVD

A Sting in Schumann's tale • Metzmacher's Messiaen • Analysing Anderszewski

## DVD OF THE MONTH

### Messiaen

Saint François d'Assise

Rodney Gilfry <i>bar.</i>	Saint François
Camilla Tilling <i>sop.</i>	L'Ange
Hubert Delamboye <i>ten.</i>	Le Lépreux
Henk Neven <i>bass.</i>	Frère Léon
Thomas Randle <i>ten.</i>	Frère Massée
Donald Kaasch <i>ten.</i>	Frère Élie
Armand Arapian <i>bar.</i>	Frère Bernard
Jan Willem Baljet <i>bar.</i>	Frère Sylvestre
André Morsch <i>bass.</i>	Frère Rufin
Chorus of De Nederlandse Opera; The Hague Philharmonic Orchestra / Ingo Metzmacher	
Stage director Pierre Audi	
Video director Misjel Vermeiren	
Opus Arte  DVD OA1007D (4h 35' • NTSC • 16:9 • PCM stereo and DTS 5.0 • 0)	

Recorded live at Het Muziektheater, Amsterdam, in May & June, 2008

### A faithful and intelligent production of Messiaen's magisterial masterpiece



Sandro Carli's first production of *Saint François*, at the Paris Opéra, is still singular in its faithful recreation of Messiaen's stage directions, but only when Peter Sellars staged it for Salzburg in 1992 did the opera begin to win a wider following. What Pierre Audi's production catches is a solemnity that does not stand on ceremony. The music and text of *Saint François* may not move fast but they are always going somewhere – one of many ways in which the piece has a Wagnerian heritage, filtered through the score of *Pélleas*, which Messiaen loved enough to memorise in full.

Set in the smaller but still adequate confines of Amsterdam's Musiektheater, Audi's production thoroughly vindicates what may have been a practical decision to accommodate the vast

**'He inspires his cohorts to greater feats of stamina and virtuosity than any other conductor before in the opera'**

orchestra at the back of the stage, with most of the action on an apron projecting into the stalls, not least by the brilliance of what we hear (thanks also to some superbly balanced engineering). Ingo Metzmacher is typically faithful to Messiaen's markings – a little faster in stretches of the long "Sermon to the birds" – but he animates lines, clarifies chords and inspires his cohorts to greater feats of stamina and

virtuosity than any conductor before him in the opera.

Rodney Gilfry holds the stage as the Saint more by his acting than his singing, which is tireless without effacing memories of José van Dam or David Wilson-Johnson in the role, and the occasional gruffness betrays the chest infection he was carrying early in the run. It's too bad that the film wasn't made from later performances, but perhaps the producers were mindful of Camilla Tilling's condition: an obviously pregnant Angel might give rise to unwelcome distraction. In any case she sustains her lines with no obvious strain, swathed in the same robes as the Brothers, who all rise to the challenge of filling out their rather starkly defined characters. Hubert Delamboye's Leper is painfully affecting both to watch and hear. The chorus may be smaller than Messiaen's impractical demands but it is well drilled and deployed with great intelligence.

It would be nice but probably futile to think that this set will provoke a further and more positive consideration of the opera in the UK, where its three concert performances (and still no staging!) since Messiaen's death in 1992 have received standing ovations from half-empty houses: preaching to the converted. At least the rest of the world can now sit up and watch as well as listen. **Peter Quantrill**

### Verdi

Messa da Requiem

Norma Fantini <i>sop.</i>	Vera Smirnova <i>contr.</i>
Francesco Meli <i>ten.</i>	Rafal Siwek <i>bass</i>
Maggio Musicale Chorus, Florence; Symphonica Toscanini / Lorin Maazel	Maggio Musicale Chorus, Florence; Symphonica Toscanini / Lorin Maazel
Medici Arts  DVD 207 2438 (96' • NTSC • 16:9 • PCM stereo, 5.1 and DTS 5.1 • 0)	Medici Arts  DVD 207 2438 (96' • NTSC • 16:9 • PCM stereo, 5.1 and DTS 5.1 • 0)

Recorded live at the Basilica di San Marco, Venice, on November 16, 2007

### Verdi

Messa da Requiem

Sharon Sweet <i>sop.</i>	Dolora Zajick <i>mez.</i>
Luciano Pavarotti <i>ten.</i>	Paul Plishka <i>bass</i>
World Festival Choir, Moscow Philharmonic Orchestra / Lorin Maazel	World Festival Choir, Moscow Philharmonic Orchestra / Lorin Maazel
Domavidio  DVD DMM517 (96' • NTSC • 4:3 • PCM stereo and 5.1 • 0)	Domavidio  DVD DMM517 (96' • NTSC • 4:3 • PCM stereo and 5.1 • 0)

Recorded live at the Arena di Verona in August 1990

### Starkly contrasting performances – one distinctly outshining the other

The St Mark's film begins with holiday shots of Venice, Verdi's *Sanctus* playing mostly in the background. Night falls and an elderly



gentleman approaches the basilica looking for all the world like the Grim Reaper. Buffed and burnished for the cameras, he reappears in the basilica itself, where with calm command he leads a measured, occasionally brilliant, sometimes moving performance of the *Requiem*.

Lorin Maazel came to Toscanini's attention at the age of 11 and to De Sabata's at 23. This Venice performance,

staged to mark the 50th anniversary of Toscanini's death, is closer to De Sabata than to Toscanini, especially in the opening *Requiem aeternam* (6'30" to the tenor's entry as opposed to Toscanini's 4'30"). So long-drawn a meditation floors the video director, who randomly switches images every few seconds in defiance of the musical line. Things settle when the soloists appear, but the glorious setting continues to be unimaginatively used.

Maazel has chosen as soloists theatre singers on the cusp of international eminence – an embryonic *Don Carlo* cast, you might say (the Polish bass Rafal Siwek is especially fine). The Florentine chorus is first-rate, as is the recently founded and privately funded Symphonica Toscanini, of which Maazel is music director. Despite a slightly distant choral sound in the *Sanctus*, the recording is generally good.

The poorly recorded and indifferently filmed August 1990 Verona performance, with its 3000-strong World Festival Choir, and Maazel the limber ringmaster, was convened to mark the 45th anniversary of the Hiroshima bomb. Alas, the sight of serried ranks of performers in an ancient arena has an ominous 1930s feel to it. It is also astonishing how little sound 3000 voices make in the night air.

The soloists include a bespectacled Pavarotti peering nervously at his vocal score while singing with doubt-defying eloquence – a sad contrast to the wonder of his younger and lesser-known self singing under Karajan on Henri-Georges Clouzot's celebrated 1967 film of the *Requiem* (DG, 1/06). Clips of both are available on YouTube.

The cover reveals that there was "a 24 mins [sic] great applause from 20,000 spectators at the presence of Lady Diana". Stay to the bitter end and you will glimpse the lady heading for the exit. That's probably on YouTube as well.

**Richard Osborne**

**Xenakis**

Xenakis Edition, Vol 10 – Complete String Quartets  
**JACK Quartet** (Christopher Otto, Ari Streisfeld *vns*  
 John Pickford Richards *vn* Kevin McFarland *vc*)  
**Mode** (DVD) **MODE209**  
 (53' • NTSC • 16:9 • 5.1 • 0)

**Compelling, confident performances of Xenakis's music for string quartet**

A DVD with less than an hour's music and no additional features might seem a missed opportunity, for which even an excellent booklet essay is insufficient compensation. But discs which feature this kind of contemporary repertory are so rare that the enterprise of Mode Records must still be highly commended. Xenakis's music for string quartet provides an enthralling demonstration of a radical thinker in sound engaging with a medium whose traditions and conventions he takes great delight in subverting – though never in an entirely negative spirit. And the ways in which these four compositions progress from the explosive avant-gardisms of *ST-4/1, 080262* to the austere ritualised gestures of *Ergma* – the title means “finished work” – is striking testimony to Xenakis's increasingly sophisticated rethinking, over more than 30 years, of the modal roots of Greek folk music, together with distant echoes of the earlier modernist giant Stravinsky.

*ST-4/1, 080262* identifies the computer-generated “stochastic”, randomly aligned elements – some very basic, others immensely elaborate – that ground the composition, together with the date on which the processing was done, on IBM-France's 7090 machine. Filming the formally dressed players in black and white nicely fixes the pioneering primitiveness of the exercise. In fact, the quartet dress differently for each piece, and the use of fairly unremitting close-ups on individuals risks overloading the images associated with complexity when a cooler, more detached visual impression might aid aural comprehension. From this angle, the performances of *Tetora* and *Ergma* are the most effective, the mixing in of shots of the musical score in the former adding to the rather mannered artificiality of the experience. The sound in itself is admirably vivid, the performances immensely confident. **Arnold Whittall**

**Piotr Anderszewski**

‘Unquiet Traveller’  
*A film by Bruno Monsaingeon*  
**Piotr Anderszewski** *pf* with **Dorota Anderszewska** *vn* **Deutsche Kammerphilharmonie, Bremen; Philharmonia Orchestra / Gustavo Dudamel**  
**Medici Arts** (DVD) **307 7938**  
 (83' • NTSC • 16:9 • 2.0 • 0)

**Inside the mind of one of the most individual musicians of our time**

Suitably subtitled “Unquiet Traveller”, this DVD is a dazzling portrait of a pianist rapidly



acquiring cult status. For many he is the most original and charismatic pianist of his generation, and like all true artists his life is a confusion of paradoxes. For Anderszewski, talking about music is a betrayal, a form of sacrilege evoking William Blake's “Never seek to tell thy love; love which never can be told”.

Yet how he talks! Told he is an uncompromising pianist, he lives in fear of compromise, dreading concerto performances where responsibility is divided. Solo recitals are no less of a nightmare, a cruel form of exposure, recordings even more so as you strive for perfection, for an ever-elusive ideal. Of Hungarian-Polish birth, his nature veers from elation to depression, joy but also fear of the exigencies of a concert pianist's career. He speaks movingly of his greatest loves, of Bach, Beethoven, Chopin, Szymanowski and, most of all, Mozart. For him hearing Mozart's Requiem at the Church of the Holy Cross in his beloved Warsaw was his first great inspiration and a reminder that Warsaw was raped and murdered first by the Nazis and then by the Russians. He stares masochistically at a photo album of old Warsaw, a rich and cosmopolitan city now standardised with the Chopin Airport as an example of unspeakable vulgarity. This leads to a stream-of-consciousness response to Chopin and of how his ultra-Polish soul comes clothed in a perfectly tailored suit. For him much of the Barcarolle is sufficiently rapturous to evoke a drunken gondolier, while the Third Ballade makes you think of young girls in white waking the streets of Paris. The C sharp minor Waltz, on the other hand, is “noble”.

All this and so much more is filmed on a train as Anderszewski journeys from city to city, a born nomad now safely in the hands of his train-driver. There are superb examples of Bach (a razor-sharp Gigue from the First Partita), Mozart, Beethoven (the recording sessions for the First Concerto), Chopin, Schumann and Szymanowski, all played and described with a breathless and romantic wish to communicate at a bewildering number of different levels. Like Claudio Arrau he could well exclaim, “when I play I am in ecstasy, that is what I live for”.

**Bryce Morrison**

**‘Twin Spirits’**

Portraying the love of Robert and Clara Schumann in words and music  
**Sting, Trudie Styler** *spkrs* **Derek Jacobi** *narr*  
**Rebecca Evans** *sop* **Simon Keenlyside** *bar* **Sergei Krylov** *vn* **Natalie Clein** *vc* **Iain Burnside, Natasha Perski** *pf*  
*Devised and directed by John Caird*  
**Opus Arte** (DVD) **OA0994**  
 (3h 28' • NTSC • 16:9 • PCM stereo, DTS 5.0 • 0)  
 Recorded live at the Royal Opera House, Covent Garden. Extra features include photo gallery; cast

talk; documentary, ‘One Heart, One Soul’; Robert and Clara Schumann chronology; ‘My House’, The work of Royal Opera House Education

**Robert and Clara's love explored in words and music lacks inspiration**

*Twin Spirits* sets out to tell the oft-told story of the relationship between Robert and Clara Schumann, one of classical music's great love affairs. John Caird's entertainment, first staged at the Royal Opera House in 2005 as a charity fund-raiser, was recorded in front of a small audience in a studio space at the ROH in December 2007. All the artists involved donated their services free, and everyone buying a copy of the DVD will be supporting the work of the Opera House's Education Programme.

Sir Derek Jacobi is the narrator; Sting and Trudie Styler (aka Mrs Sting) read from the letters between Robert and Clara; the musicians intersperse the text with music by Robert, Clara, Chopin and Mozart. Despite the best intentions of everyone, it proves an enervating experience on film. Sting's hope that it will provide “a great

**‘Unlikely to inspire anyone coming anew to classical music. Indeed, it will confirm their worst fears’**

introduction for people who don't normally listen to classical music” is sadly optimistic: the unrelieved solemnity of the occasion and reverential text, filmed in a matching sepulchral gloom, are unlikely to inspire anyone coming anew to classical music. Indeed, it will confirm their worst fears.

*Twin Spirits* might fare better on radio: no one moves at all during proceedings. Sir Derek reads his script from the depths of an upstage throne; Sting and Miss Styler – the two lovers – are sat on opposite sides of the stage and thus never physically contact one another. Sting brings his charismatic presence to the composer; vocally and facially, Miss Styler is a one-dimensional Clara. The musicians, often perversely playing arrangements of Robert's solo piano works, are dutiful rather than inspired (the exception being Keenlyside's magnificent rendering of “Ich grolle nicht”). It is all bum-numbingly somnolent.

If you really want to find out about the Schumanns, musicologist Daniel Gallagher has some interesting insights in conversation with the director and cast on disc 2. Best of all is Dr Gerd Neuhaus from the Schumann Museum in Zwickau who talks about Robert and Clara without pause for 36 minutes, though it is in German and you have to be a quick reader to scan the non-stop subtitles. “Schumann,” he stresses, “is inconceivable without Clara...one heart and one soul – they cannot be separated.” *Twin Spirits* in life but, alas, not on stage. **Jeremy Nicholas**

# REPLAY

Rob Cowan's monthly survey of reissues and archive recordings

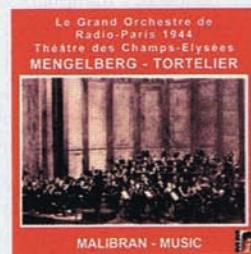
## Monteux and Mengelberg

Newly unearthed radio broadcasts of two mid-century maestros

West Hill Radio Archives have been trawling Boston's broadcast legacy again, this time for their collection "Pierre Monteux: A Treasury of Concert Performances 1951-1958". Monteux provides an interesting paradox. In the studio he invariably gave cogent, clear-headed, elegant and for the most part beautifully judged performances, more often than not hitting the stylistic nail squarely on the head and providing us with recordings that are always worth returning to. Monteux "in session" was a sort of interpretative logician, whereas Monteux "live" was, or could be, a quite different animal, a risk-taker who would happily throw caution to the winds, and who would also on occasion tamper with scoring or cut sections of a score either for pragmatic or for what he considered genuinely musical reasons.

The live-versus-studio issue is particularly apparent in the three late Tchaikovsky symphonies where contemporaneous and much-respected RCA studio recordings are available for direct comparison (or at least the *Pathétique* is, at present, on a "Living Stereo" SACD). In the case of No 6, aside from some marginally slower "live" tempi, the added tension generated during the concert seems to justify Monteux's interpretative options, especially near the beginning of the work and at the climactic points in the closing *Adagio lamentoso*. The Fifth is similarly combustible, the finale including a marked *ritardando* that also crops up on the studio recording but works so much better "live", perversely because it's more extreme and therefore more convincing. The live Fourth is electrifying, the second movement crying its second subject truly from the heart, while the swift *pizzicato Scherzo* picks up the tempo further after the Trio, and the closing pages bring the house down. Monteux's *Hamlet* Overture is impulsive but cut, and so is the excitable and quirky Concert Fantasy (with a very able Vera Franceschi), whereas Monteux's Beecham-esque side is nicely illustrated by a highly characterful reading of the Theme and Variations from the Fourth Orchestral Suite.

Classical core repertoire is represented by a fast and tautly played Schubert Ninth, a combination of Toscanini-style energy and Furtwänglerian freedom, a Haydn *Surprise* with a fizzing finale and a driven but subtly voiced account of Schumann's *Rhenish* Symphony, the middle movements being especially fine. Tossy Spivakovsky combines eloquent expression with keenness of attack in Bartók's Second Violin Concerto, where Monteux plays on the score's rhapsodic aspect, while the impressionist haze generated by Szymanowski's First Violin Concerto (Roman Totenberg is the fine soloist) doesn't preclude a nimble approach to rhythm, especially in the work's opening pages. Prokofiev's *Classical* Symphony (a Monteux "first" on disc) and Stravinsky's *Petrushka* benefit from genuine stereo sound; there's also a *Petrushka* Suite (starting with the "Russian Dance") and works by Debussy (including a supple and provocative *Jeux*), Wagner (one of Monteux's favourite composers), Mendelssohn, Elgar (*Enigma* Variations) and d'Indy (*Istar*). John Canarina provides excellent booklet-notes and Maggi Payne's restorations are all you could wish for.



Before the Second World War, Monteux was one of Willem Mengelberg's regular guests at the Amsterdam Concertgebouw and Mengelberg himself is the subject of two fascinating Malibran Music double-packs devoted to late wartime French Radio broadcasts that were discovered in, of all places, a flea market! The 1944 recordings were taken down on acetate-covered aluminium Pyral discs. There are two concerts, the first from January 16 opening with a red-blooded *Anacréon* Overture followed by a relatively young Paul Tortelier projecting at white heat onto Dvořák's Concerto – a truly virtuoso account – and a reading of César Franck's Symphony that, although similar in outline to Mengelberg's Concertgebouw versions (Teldec, Philips), finds added flavour in the French Radio Orchestra's very individual sound. In the Dvořák Mengelberg is an impulsive and highly responsive accompanist, leaping at the *tutti* where others merely take their turn.

The concert of January 20 is in general better recorded and the rapport between Alfred Cortot and Mengelberg in Chopin's Second Concerto is if anything even more remarkable, Cortot varying his tone from a thunderous roar to the utmost delicacy, his quota of fluffs no more – or less – than on his 78s from the '30s. But what incandescent phrasing, and that rich, bell-like tone, better captured here than on many of his commercial discs. Generally speaking I find it a more probing, reflective performance than the 78s with Barbirolli. The French account of Tchaikovsky's *Pathétique* shares certain qualities with Mengelberg's two Telefunken (Teldec) Concertgebouw recordings, not least the strings' forceful attack, the very individual phrase-shaping and the equally "irregular" tempo relations. This is Mengelberg's broadest *Pathétique*, a truly tragic performance, which for all its period eccentricities (including distinctly "Old World" string slides) has genuine charisma. Generally speaking the sound is a good deal better than one might have expected, the odd snip excepted, and the double basses at the end of the work and in much of the second movement come off especially well. The concert opened with a lively *Roman Carnival* Overture. One wonders whether any other Pyrals survive, especially as Mengelberg's Paris concerts from the period also included the Fourth Symphonies of Schumann and Glazunov, neither of which he recorded commercially. But these four CDs are great to be getting on with and the booklets (by Jean Farjanel) are very informative. You're also given the original radio announcements.

### The Recordings

- **Various Cpsrs** Treasury of Concert Performances 1951-1958 Monteux  
West Hill Radio Archives (2) WHRA6022
- **Cherubini, Dvořák, Franck** Orch Wks Tortelier, Mengelberg  
Malibran Music (2) CDRG188
- **Berlioz, Chopin, Tchaikovsky** Orch Wks Cortot, Mengelberg  
Malibran Music (2) CDRG 189



‘This is Mengelberg’s  
broadest Pathétique, a truly  
tragic performance’



# TESTAMENT



## The Trojans

### Berlioz The Trojans

Blanche Thebom · Jon Vickers · Amy Shuard · Jess Walters  
Rafael Kubelík

Recorded live at the Royal Opera House, Covent Garden, June 1957



## TESTAMENT

SBT4 1443 (4 CDs) *Previously unpublished*

Ida Haendel · Simon Rattle

BBC Sibelius Violin Concerto  
Elgar Violin Concerto  
City of Birmingham Symphony Orchestra  
Recorded live



Ida Haendel & Simon Rattle  
Sibelius & Elgar: Violin Concertos

City of Birmingham Symphony Orchestra  
Recorded live at the Royal Albert Hall 1993  
& the Royal Festival Hall 1984

*Previously unpublished*

SBT 1444



Recorded live at the Royal Opera House,  
Covent Garden, 1957

Dido	BLANCHE THEBOM mezzo-soprano
Aeneas	JON VICKERS tenor
Cassandra	AMY SHUARD soprano
Corebus	JESS WALTERS baritone
Anna	LAURIS ELMS mezzo-soprano
Narbal	DAVID KELLY bass
Panthus	MICHAEL LANGDON bass
Ascanius	JOAN CARLYLE soprano
Iopas	RICHARD VERREAU tenor
Priam	FORBES ROBINSON bass
Hecuba	NOREEN BERRY contralto
Hylas	DERMOT TROY tenor
Helenus	EDGAR EVANS tenor
Ghost of Hector	JOSEPH ROULEAU bass
Greek Captain	ROBERT ALLMAN baritone
Mercury	ALAN BEALE baritone
A Soldier/First Trojan Sentry	RONALD LEWIS baritone
Second Trojan Sentry	RHYDDERCH DAVIES baritone

Covent Garden Opera Chorus

Covent Garden Orchestra

conducted by

Rafael Kubelík

Sir John Barbirolli

BBC Mahler Symphony No.6  
New Philharmonia Orchestra  
Recorded live at the Royal Albert Hall, London, August 1967



Sir John Barbirolli

Mahler: Symphony No.6  
New Philharmonia Orchestra

Recorded live at the Royal Albert Hall, 1967

*Previously unpublished*

SBT 1451



Phone order line: +44 (0)20 8325 2904

Fax order line: +44 (0)20 8464 5352

Email orders: [order@testament.co.uk](mailto:order@testament.co.uk)

Secure online ordering: [www.testament.co.uk](http://www.testament.co.uk)

Postal address: P.O. Box 361, Bromley, Kent BR2 0QQ

# TOSCANINI CD DEBUTS

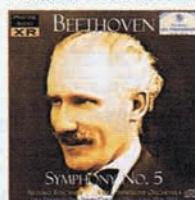
## Brahms, Beethoven and Mozart, and Alfred Hertz in San Francisco

**A**nd the month's discoveries don't end there. Pristine Classics' Andrew Rose has tracked down a 1945 live recording of Brahms's Second Piano Concerto with Horowitz and his father-in-law Arturo Toscanini conducting the NBC Symphony Orchestra, an interpretation already enshrined on both live and commercially recorded discs. The differences?



Very little from Toscanini's standpoint, but as for Horowitz, every shifting inflection brings with it a uniquely magical effect and I'd say that this particular account of the slow movement is the best we now have from him. Elsewhere it's like hearing a prize fight transcribed into concerto terms, with rather more give from Horowitz. The sound is good if not quite "pristine"; for that you need to turn to Rose's expert transfer of a quite spectacular Toscanini account of Brahms's Second Symphony, tape-recorded at Carnegie Hall in February 1951 and originally the privileged property of members of the Toscanini Society (on LP). Those who know the commercial RCA recording from a year or so later can expect an

extra rush of adrenalin, especially in the finale which, in addition to being superbly played, also lays claim to being one of the most impassioned versions of disc. A Toscanini/NBC Beethoven

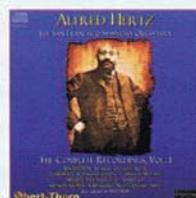


Fifth from 1944, a performance that's similar in all essentials to the two Toscanini Fifths from '39, is worth investigating, especially for the sake of a hell-for-leather (but always controlled) finale. Toscanini made no secret of his problems with Mozart and Pristine's truthful transfer of the 1944 NBC broadcast of Symphony No 29 focuses certain limitations in the maestro's approach, notably a tendency to hurry and a disinclination to savour the phrase,



though there is some tender string-playing in the *Andante*. The coupling is more interesting, though less well recorded: a cool last Piano Concerto recorded as part of a run of debut New York performances by Rudolf Serkin.

Turning to San Francisco, Pristine are usefully reissuing **Alfred Hertz**'s recordings



with the city's Symphony Orchestra, Victor 78s of excellent quality. The performances have plenty of personality, especially Beethoven's *Leonore* No 3 from 1928 and a suite from Mendelssohn's *A Midsummer Night's Dream* from the previous year. The disc also includes music by Schubert and Weber. Mark Obert-Thorn has prepared the excellent basic transfers and the CD is billed as "Vol 1". I'm curious as to what the second volume might contain.

### The Recordings

- **Brahms** Pf Conc No 2 **Horowitz, Toscanini** Pristine M PASC171
- **Brahms** Sym No 2 **Toscanini** Pristine M PASC157
- **Beethoven** Sym No 5 **Toscanini** Pristine M PASC170
- **Mozart** Sym No 29, Pf Conc No 27 **Serkin, Toscanini** Pristine M PASC164
- **Beethoven, Mendelssohn** Orch Wks **Hertz** Pristine M PASC163

# ESTIMABLE RUSSIANS

## Perplexing Mravinsky from Praga and concertos with Oistrakh

**P**raga have released a fascinating CD called "Yevgeny Mravinsky in Moscow" which couples Schubert's *Unfinished* with Tchaikovsky's Fourth Symphony, both with the Leningrad Philharmonic. The date, April 24, 1959, seemed vaguely familiar so I accessed a marvellous Mravinsky website at [www32.ocn.ne.jp/~yemravinsky/discography.htm](http://www32.ocn.ne.jp/~yemravinsky/discography.htm) only to

find that, yes, there was a Mravinsky concert on that day and, yes, it did include those works, but with the USSR Symphony Orchestra, very much the rough cousin to the super-sleek Leningrad Phil. The USSR concert was issued on (mono) Russian Disc RDCCD10 903 and, in the Tchaikovsky, sounds much as you'd expect, Mravinsky pushing a game but unrefined bunch of players to their limits. Interesting too that

according to my researches there are no Russian-originated issued stereo recordings of Mravinsky and his orchestra prior to 1961 (this Praga disc definitely is in stereo) and I'm wondering whether somewhere along the line there's been an inadvertent mix-up of source materials. Performance-wise, this particular Fourth sounds uncannily like the legendary DG stereo recording but then the "uncanniness" could be in Mravinsky's consistency. The Schubert also isn't from the Moscow USSR concert, at least not if the Russian disc is what it says it is! I remain perplexed, especially as Praga have previously released some of my most prized historical CDs including a stunning Mravinsky account of Bartók's *Music for Strings, Percussion and Celesta* and a superb set of David Oistrakh recordings.

And it's **David Oistrakh** I close with this month, a ravishing 1957 recording of Tchaikovsky's Violin Concerto with the



USSR Symphony under Kyrill Kondrashin, as tonally seductive an account as you're ever likely to hear, perfectly poised in every detail and phrased with the utmost musical intelligence. The couplings are Tchaikovsky's *Sérénade mélancolique* (1945), and another unforgettable concerto recording, the Glazunov this time, again under Kondrashin, from 1948. If ever an Oistrakh CD were to be selected to circle the earth for posterity, this should be it! Ⓛ

### The Recordings

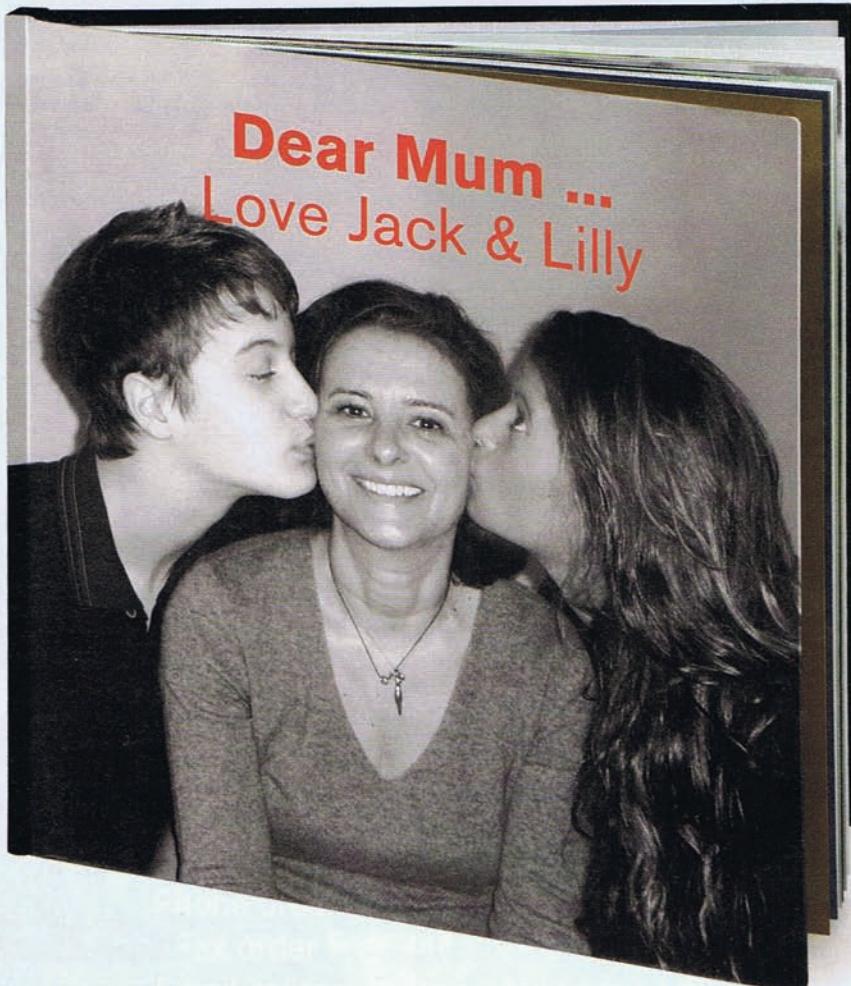
- **Tchaikovsky** Sym No 4 **Schubert** Sym No 8 **Mravinsky** Praga M PRD/DSD350 053
- **Tchaikovsky, Glazunov** Vn Conc **Oistrakh** Melodiya M MELCD10 00239

# Your life in hardback



Turn your digital photos into a beautiful hardback photobook. Just log onto [www.bobbooks.co.uk](http://www.bobbooks.co.uk), download our free software and start designing your book. Bob Books will print, bind and deliver it within 12–15 working days.

Bob Books are offering a 10% discount, just select *Your gift certificate* and enter the code GMP10 when ordering. This offer is not valid on flickbooks, gift vouchers or in conjunction with any other offer.



# Books

What makes us musical? • Listening to John Luther Adams in Alaska

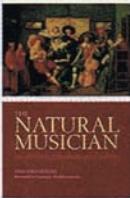
## The Natural Musician

On abilities, Giftedness and Talent

By Dina Kirnarskaya

Oxford University Press, HB, 432pp, £35

ISBN 978-0-19-956013-4



If you have ever wondered why we become music lovers and how that passion extends itself – be it as creators, performers or listeners – and how talent can be nurtured, then this book could be for you, especially if you have a particular interest in psychology.

Dina Kirnarskaya is a professor of psychology and musicology and she combines these two disciplines in this tome. Excluding the very readable foreword from Gennady Rozhdestvensky and the author's own preface, as well as pages devoted to references and an index, the main text (translated from Russian and using American spellings) runs to 370 pages. There are no pictures or illustrations. Such facts should not suggest that this is a heavy-duty read, for this is a well presented volume that effortlessly collates Kirnarskaya's many years' experience in her particular practices. And it may be, given the book not only publishes Kirnarskaya's own observations but also backdates to previous similar researches, that *The Natural Musician* becomes the definitive publication of its type.

That said, *The Natural Musician* is not easy to categorise. Probably it is not something that one would wish to read from cover to cover, and although its sections are clearly defined, it may not be an easily assimilated reference book either. Where is the best place to start? There is of course an obvious answer to this question, yet Rozhdestvensky suggests that for anyone questioning the importance and value of music then the last chapter is the one to read first. He is, naturally enough, convinced that we all need music in our lives. What Kirnarskaya seeks to do, I believe, is to address herself to the individual and to explain why we are musical and how our talents can be best utilised; and perhaps to uncover in people dormant musical skills.

However, given that much of this subject has already been researched (as far back as Carl Seashore in 1919) as well as embracing Howard Gardner (born 1941 and highly regarded for his work on multiple intelligences), it occurs to me that a lot of what is proposed is both already known and obvious. Certainly, if like me, the discovery of classical music was as unexpected as it was a remarkably defining

moment – listening to such as Saint-Saëns, Mozart, Mahler, Tchaikovsky, Prokofiev and Holst (my serendipitous introduction to our wonderful world) seemed to make total sense – then such an innate response to music perhaps defies analysis. How does one know, though? One of my references, back in the 1970s when a teenager, was to read magazines such as *Gramophone* and to find similar thoughts on music and its performance being expressed by professional listeners and writers. That was enough for me!

Within my circle of music-loving friends, Kirnarskaya's opus has divided opinion – one has dismissed it as psychobabble while another can't wait to read it. I am leaning favourably towards it, and if it is not the last word on perfection – some musicians' names are misspelled and the identification of pieces of music is vague – there is something very attractive about this book's presentation and the author's mission.

Colin Anderson

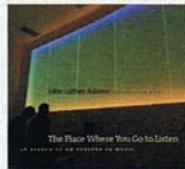
## The Place Where You Go to Listen

In Search of an Ecology of Music

By John Luther Adams

Wesleyan University Press, PB, 180pp, £22

ISBN 978-0-8195-6903-5



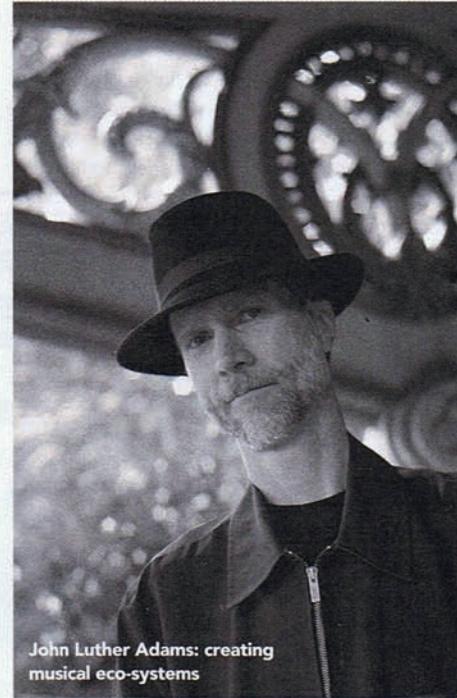
The subtitle *In Search of an Ecology of Music* explains it all. Ecology is the *raison d'être* of John Luther Adams's *The Place Where You Go to Listen*, a sound and light installation housed in a small white room at the Museum of the North on the Fairbanks campus of the University of Alaska. You enter the room and sit before five glass panels that change colour according to the season and the time of day. Computer-generated musical textures are controlled by data based on precise measurements of weather systems, magnetic fields and earthquakes across Alaska. The "search" defines the actual process of bringing this project to fruition, vividly captured in a three-part diary that makes up the book's point of centre. Adams both prefacing and appending his diary with brief pieces in the form of artistic musings, along with essays on the installation and technical data that will probably interest scholars more than general music lovers.

Fortunately Adams writes in clear, descriptive and accessible English, and is an engaging story-teller to boot. The

diary format conveniently lends itself to a cinematic momentum that allows Adams to elegantly crosscut from laboriously developing computer-based sonorities alongside his trusty programmer Jim Altieri into hikes with his wife Cynthia, or else capping a working day via an unexpected encounter with an unusual animal and a welcome whisky. Readers will notice Adams's gift for spinning aphorisms and memorable one-liners in a natural, unpretentious manner ("How can I be tough-minded and generous-spirited at once?" or "The arc of a high fly ball is a mesmerising sculpture of time and motion").

Adams also makes interesting observations about past composers. For example, on Wagner: "It's no disparagement of his achievement to say that he caught the perfect wave. The social, economic and cultural currents of nineteenth-century Europe converged and crested just at the moment that Wagner emerged, giving him access to resources far beyond the wildest dreams of most composers today." Yet while Wagner's "total work of art" concept has survived and transcended Bayreuth many times over, can one experience the fullest impact of Adams's "work without beginning nor end" without making a pilgrimage to Fairbanks? The book includes an extensive Adams bibliography and discography, and not enough photos of the installation.

Jed Distler



John Luther Adams: creating musical eco-systems

# Tune surfing

James Jolly on a peer-to-peer music streaming site, Nonesuch radio and a Mahler cycle from the New York Phil

**A** late-summer round-up of things "cyber" before the various promised launches of new services kick in in time for Christmas. First up is a free music service that you will probably have heard about if you've young relatives or friends (or read last month's Audio pages). It comes out of Sweden and is called **Spotify**. It is a peer-to-peer music-streaming service that allows you to listen to thousands of albums with little or none of the buffering you experience on so many streaming sites. The good news is that in many territories it's free – the only "pay back" is that you occasionally have to sit through an advert (15-30 seconds and not more frequently than every half hour). That said, I've just listened the whole of Beethoven's Fourth Piano Concerto without interruption.

The music is streamed at approximately 160kbps, is compatible with Microsoft Windows and Apple Mac OS X (and, using Wine, with Linux as well) and the DRM doesn't allow much more than simply listening as it streams – which is perfectly acceptable as a kind of huge jukebox. Obviously the vast majority of the site is dedicated to rock, pop and jazz, but there's a lot of classical music to found there, and some quite amazing discoveries to be made. (My Beethoven piano concerto recording is a *Urania* disc with Clara Haskil, the Vienna Symphony Orchestra and Karajan – a splendid performance, really beautifully accompanied. The metadata is a bit crazy as Simon Rattle is stirred into the mix – prodigy he may be but he was only five when she died.) There are a lot of EMI recordings on Spotify and some from Sony-BMG, and if you fancy sampling our new Recording of the Year from the Quatuor Ebène, it's there!

You can upgrade to the Premium Service for £9.99 per month which gives you a higher bit-rate (320kbps), no adverts, and access to exclusive material (though I doubt whether much goes on in the classical domain). If you are

curious about the premium offering and want to try it out, with little risk, you can buy a day pass for 99p – you can create your own playlist and have seamless music to accompany whatever activity you plan.

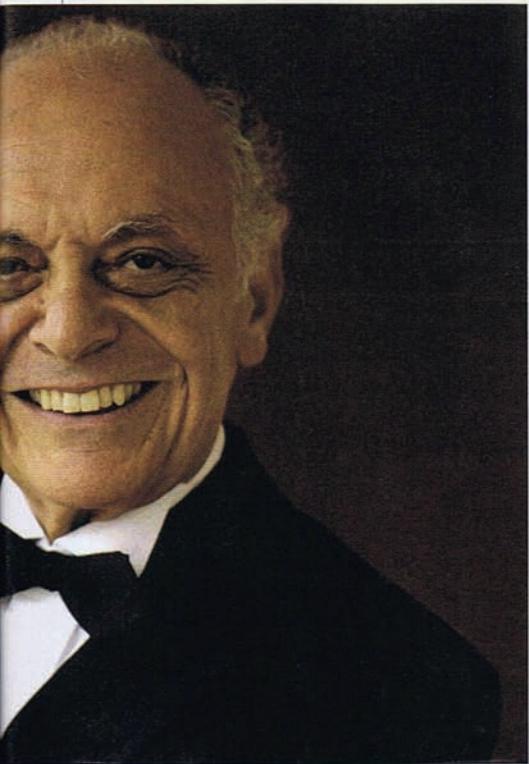
**A**nother destination for interesting music is the Nonesuch website and its radio option. If you like to be entertained in a slightly (but rewardingly) serendipitous way then simply choose one of the genres and let the random track selection take over (there are New Music, Pop-Rock-Alternative, Jazz, World, Classical, Music Theater and Soundtracks to choose from – or you can opt for the Nonesuch Mix and have a little bit of everything). I chose New Music and so far I've heard part of Adams's *Doctor Atomic Symphony*, a Glass string quartet, Pärt's *Da ruf ich...*, David Byrne's *Mea culpa* and Glenn Kotche's *Mobile* Parts 1 and 2 (the latter quite a discovery). If you work to music this could be a fun way of having it selected for you without the distraction of speech or adverts ([nonesuch.com](http://nonesuch.com)), and as it's drawing on the Nonesuch catalogue you're guaranteed an

Lorin Maazel: get his Mahler cycle at a bargain price from the New York Phil's website (below left)



interesting mix of music in fine performances – and if it plays something you don't like, you can always skip to the next track.

I've recently discovered a splendid new area of the New York Philharmonic's site that will eat into your time if the history of this great orchestra interests you. From the homepage ([nyphil.org](http://nyphil.org)) follow the links at "About Us" and then click on "Performance History Search". It contains the programme details of every concert given since December 7, 1842, and you can also find details of the concerts given by the New Symphony, founded in 1878 by Leopold Damrosch and which merged with the Philharmonic in 1928. This is a real treasure trove and a fascinating way to track a particular work's engagement with the New York audience. Given the NYPO's long championing of Mahler's music, I did a search on the Fifth Symphony. The first movement was given in 1911 and then the whole symphony for the first time in 1926 under Mengelberg (London had to wait until 1945 to hear the whole work, but it had encountered the *Adagietto* as early as 1909). Then for the next few decades (basically until 1960) the work was entrusted to Mengelberg, Bruno Walter, John Barbirolli (who only did the *Adagietto*) and Dimitri Mitropoulos. Interestingly many of the timings of the various movements are given and for a work like Mahler's Fifth where the *Adagietto*, in particular, has tended to spread with time it's fascinating to see that Barbirolli took it at a flowing 10 minutes, Mitropoulos took 12 minutes, Bernstein – who you'd have expected to "go slow"



– did it in 11 and that the slow coach, back in 1990, was Leonard Slatkin at 12'24". All that said, it's probably best not to get too carried away as many are presumably the publisher's estimates rather than a real performance timing. But the total timings are certainly interesting, though can Gustavo Dudamel really have differed by 12 minutes on two successive nights earlier this year (even given that one was billed as a Rush Hour concert – if so there was some rushing going on in the hall too)?

Mahler's Eighth has been given six times, and not surprisingly first by Stokowski! The biggest gap fell between the sixth performance (James Levine in 1976) and the most recent (Lorin Maazel in June this year).

This site is a fascinating resource and one that many other ensembles would do well to emulate, though it must have taken a lot of research. I know I shall be responding to its siren call quite often!

**M**ention of Maazel's Mahler reminds me that the NYPO has made available all 10 symphonies (though Maazel

doesn't venture beyond the *Adagio* in the Tenth as downloads, all recorded during his seven-year tenure with the orchestra. You can get hold of them from iTunes, Amazon.com, eMusic, HD Tracks, Classical Archives and Instant Encore (some only to purchasers in the States). Easily the most cost-effective place to get them is eMusic as a substantial work like the Ninth Symphony only runs to four movements, and that's a fraction of the monthly credits you get with even eMusic's basic package of 24 downloads for £9.99 (the first five symphonies notch up exactly 24 downloads – a real bargain).

Now I'm not a huge Maazel fan: I find him extraordinarily variable – brilliant and engaging one minute, utterly cold and calculating the next (and sadly both extremes often during the same piece), but there is some terrific music-making in these performances, and there's no gainsaying the quality of the playing that the NYPO delivered when he was in charge. I think the stand-out performance in the cycle is the Sixth.

An added treat, if you read music, is to follow the First Symphony using Mahler's annotated score (the score from which Mahler conducted the US premiere in 1909, and which was later used by Bruno Walter and Leonard Bernstein – you'll encounter their timings along the way). The scanning and presentation is terrific with a quick page-turn at a click of the mouse. You can zoom in or out and move the page around. A really great job, on a site that's fast becoming a model for an orchestra in this multimedia age. There are also some fascinating videos of Maazel talking about Mahler on the New York Phil's YouTube pages – and whatever one thinks of Maazel as a conductor he's a very engaging and charming talker. And each symphony has its own downloadable programme notes – so you'll need to go back to the NYPO's site if you get your music from eMusic or one of the other retailers who don't offer the facility to download PDFs.

**A**splendid 30-disc box of "Sacred Music" arrived the other day from Harmonia Mundi, and thanks to a gross overindulgence on its contents I thought I'd put together a Requiem Mass download playlist this month... ©

## THE ESSENTIAL DOWNLOAD PLAYLISTS NO 27 TEN REQUIEMS

- **Guerrero** Orchestra of the Renaissance / Noone (Glossa) eMusic
- **Victoria** McCreesh (Archiv) iTunes, DG Webshop
- **Mozart** Christie (Erato/Warner Classics) iTunes
- **Cherubini** Muti (EMI) iTunes, Spotify
- **Brahms** Ein deutsches Requiem Kleiner (EMI) iTunes, Spotify
- **Berlioz** Grande Messe des morts C Davis (Philips) iTunes, Passionato
- **Verdi** Pappano (EMI) iTunes, Passionato
- **Fauré**, Duruflé Best (Hyperion) iTunes
- **Delius** Hickox (Chandos) classiconline, theclassicalshop, Passionato
- **Rutter** Cleobury (EMI) iTunes



The Proms: just enjoy yourself!

## Blogwatch

<http://www.bbc.co.uk/blogs/bbcso/>

BBC Scottish Symphony Orchestra trumpeter **MARK O'KEEFFE** blogs about learning to enjoy performing at the BBC Proms

Prommers always know how to have a good time. To us on stage, they are a sea of faces; they sit, they stand (on the higher levels of the hall, some even lie down on the floor, absorbing the sounds wafting from below). Some rest against the balustrades, head tilting here, shoulder against a pillar there, or with head firmly planted in a programme, intent on soaking up every last detail and nuance of the phrase being played at that very moment...oh the intensity!

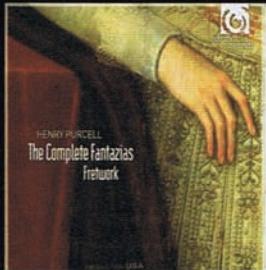
I remember my first encounter with the BBC Proms in 1997 – Shostakovich's First Symphony – and I will never forget that exhilarating yet terrifying feeling of playing to some 6000 faces, all hanging on every note we played (not to mention the radio audience). It was too much for me I think, and I suffered with nerves every year for the next five or six, until one day...EUREKA!...a friend of mine and regular Prommer quipped, "you know, it doesn't matter what you play at the Proms, the audience will always love it anyway". My God, he's right, I thought...why have I been putting myself through this torture every year, being terrified almost to the point of not being able to breathe in or out? Dry inside of mouth, wet lips, sweaty, trembling hands, and self-doubt...all the things you never get when doing all those long hours of practice in the living room! ©

I will never forget that exhilarating yet terrifying feeling of playing to some 6000 faces

# THE WINNERS

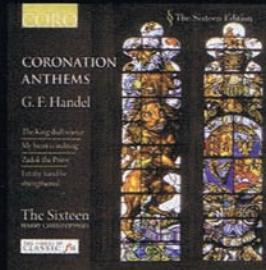
## THE BEST DISCS OF 2009

### BAROQUE INSTRUMENTAL



Purcell The Complete Fantazias  
Fretwork Harmonia Mundi (F)  
HMU90 7502 (9/09)

### BAROQUE VOCAL



Handel Coronation Anthems, etc  
The Sixteen / Harry Christophers Coro  
(F) COR16066 (4/09)

### CHAMBER



Debussy, Fauré, Ravel String  
Quartets Quatuor Ebène Virgin (F)  
519045-2 (12/08)

### CHORAL



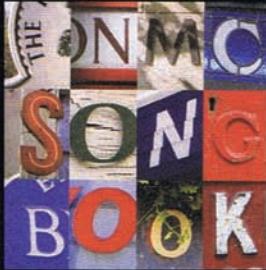
Elgar The Dream of Gerontius  
Soloists incl Bryn Terfel (bass-bar);  
Choirs; Hallé Orchestra / Sir Mark  
Elder Hallé (F) CDHLD7520 (1/09)

### CONCERTO



Britten Piano Concerto Steven Osborne  
(p); BBC Scottish SO / Iain Volkov  
Hyperion (F) CDA67625 (10/08)

### CONTEMPORARY



NMC Songbook  
Various artists  
NMC (F) NMCD150 (5/09)

### DVD



Wagner Der Ring des Nibelungen  
Royal Danish Opera /  
Michael Schöbmann  
Decca (F) (7) DVD 074 3264DH7 (4/09)

### EARLY MUSIC



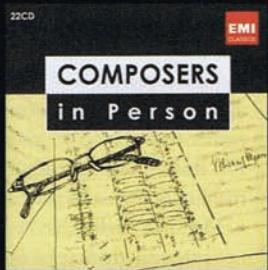
'Song of Songs'  
Stile Antico  
Harmonia Mundi (F) HMU80 7489  
(8/09)

### HISTORIC ARCHIVE



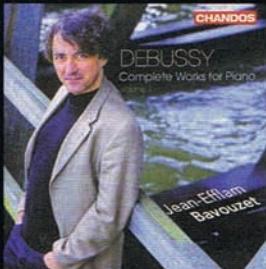
Berlioz  
The Trojans  
Cocteau Opera / Jean Vilar, Anyaишев, Jean Willette,  
Robert Kotick  
Recorded live at the Royal Opera House, Covent Garden, June 1957  
Testament  
(F) SBT4 1443 (10/09)

### HISTORIC REISSUE



'Composers in Person' Various artists  
EMI (F) (22 discs) 217575-2 (2/09)

### INSTRUMENTAL



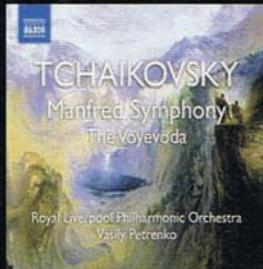
Debussy Complete Works for Piano,  
Vol 4 Jean-Efflam Bavouzet  
Chandos (F) CHAN10497 (12/08)

### OPERA



Puccini Madama Butterfly Soloists  
incl Angela Gheorghiu (sop); Accademia  
Nazionale di Santa Cecilia / Antonio  
Pappano EMI (F) 264187-2 (3/09)

### ORCHESTRAL



Tchaikovsky Manfred Symphony  
Royal Liverpool Philharmonic Orchestra /  
Vasily Petrenko  
Naxos (F) 8 570568 (1/09)

### RECITAL



Martinů Julietta Fragments  
Margarita Kožená (mezzo);  
Czech Philharmonic Orchestra /  
Sir Charles Mackerras  
Supraphon (F) SU3994-2 (6/09)

### SOLO VOCAL



Schumann Dichterliebe and other  
Heine Settings Gerald Finley (bar),  
Julius Drake (p)  
Hyperion (F) CDA67676 (11/08)

ALL 15 ALBUMS ARE AVAILABLE TO BUY NOW  
IN ALL GOOD RETAILERS

[www.gramophone.net](http://www.gramophone.net)

# Musical journeys

Exploring the world's music

## LONDON

### Wigmore Hall, November 3

Tenor Philip Langridge's 70th birthday concert includes selections from Schubert's *Die schöne Müllerin* and *Winterreise*, as well as a Birtwistle premiere. Details: +44 (0)20 7935 2141 / [www.wigmore-hall.org.uk](http://www.wigmore-hall.org.uk)  
For more listings, see page 135

## The half-billion opera house

Antony Craig enjoys the Norwegian premiere of *Rusalka*, the first new production designed especially for this extraordinary edifice

### OSLO

This extraordinary new opera house, which opened last year, literally rises out of the water at Bjørvika, situated in a less salubrious part of the city on the seafront at the Oslo fjord. So a water nymph makes an apt heroine of the first production created for it. *Rusalka*, based on Hans Christian Andersen's *The Little Mermaid* and containing some of Dvořák's loveliest music, was receiving its Norwegian premiere. It's a tricky work to pull off, presenting staging and production conundrums and a lead singer mute for much of the middle act. After its premiere in 1900 it had few outings outside of Prague and only in the past two or three decades has it been acknowledged as one of the pinnacles of Czech opera.

Most directors explore its psychological overtones, though at Glyndebourne this summer, blessed with a wonderful cast headed by the splendid Ana María Martínez, with Brandon Jovanovich as the Prince and Larissa Diadkova a frumpy but vocally spellbinding Ježibaba, Melly Still concentrated on producing one of the most visually beautiful opera stagings I've seen, uncomplicated by layers of psychology. Norwegian National Opera's new Glaswegian opera director, Paul Curran, has ferreted deep inside the mind of his *Rusalka*, a pubescent adolescent whose emerging cravings see her entering a looking-glass world (full of beds) where her youthful vision of undying love is challenged by the subtler workings of her subconscious.

"*Rusalka* is about a little girl growing up, trying to become an adult, trying to become a woman and all the problems that happen there," he says.

His generally slick staging has the benefit of an effective (mainly Norwegian) cast, led by Solberg Kringsjøborn, a compelling presence and powerful



Oslo's new opera house rises out of the fjord

voice, with a touchingly naive faith in the constancy of her Prince's love. Randi Stene's svelte and finely sung Ježibaba is the antithesis of frump – Curran's questionable "baddies" are beautiful here, whether they be the witch or her counterpart in Itziar Galdos's suitably domineering Foreign Princess. Magne Fremmerlid is a moving Vodník, a very human water goblin (no Alberich he) with a rich, sonorous voice. However, I found Slovakian tenor Miroslav Dvorský's Prince somewhat laboured. The young conductor, Eivind Gullberg Jensen, is full of promise and, now it has the chance to perform regularly in such a fine auditorium, the orchestra is sure to develop further.

Curran's production makes use of some impressive technical wizardry. But the facilities needed to be exceptional – this showpiece venue, the first element of Oslo's urban transformation, has cost the Norwegian public purse a cool half a billion euros. A visually stunning expanse of Italian white marble, it has taken five years to build. The

next stage will see the opera joined by a new home for the Munch Museum, which houses *The*



*Scream* (now happily restored after its theft in 2004) among some 1100 paintings by Norway's best-known artist. The most remarked-upon feature of the opera house is

its pedestrianised sloping marble roof, which rises from the fjord and has become the city's most famous attraction, drawing 1.3 million visitors in the first year alone. Oslo's population is only 570,000.

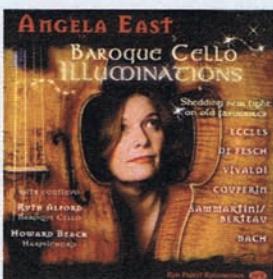
The auditorium, built of oak treated with ammonium to give it a dark hue, seats 1360 and has exceptional acoustics, enhanced by the dramatic flat chandelier – an important acoustic reflector. A second auditorium seats 400 and the rehearsal and backstage spaces and facilities must be unrivalled.

In another first, the house staged the final of the 10th biennial Queen Sonja International Music Competition. Some 12 of the 42 young singers taking part were from South Korea, who ended up providing three of the six finalists, including the winner. Personally I was more taken with the sole Norwegian finalist, spirited mezzo Angelica Voje, who took the Grieg prize and a £5000 scholarship as best Norwegian participant. I'd also enjoyed the singing of soprano Isa Katharina Gericke, a Norwegian participant of yesteryear, who performed at a private concert for the jury and the Queen at Oscarshall, a candlelit little castle on the fjord.

A statue outside the new house commemorates Norway's most famous singer and one is left with the feeling that Kirsten Flagstad's legacy is in safe hands. As Queen Sonja declared from the opera house stage: "It is as if the competition has come home. We have found our anchor." (C)

# ANGELA EAST

## Baroque Cello Illuminations RP005



Recording of the Fortnight  
Classical Music

'Her performance (Bach Cello Suite No 1) deserves to be ranked with the best which, for my money, include Pierre Fournier and Paul Tortelier.'

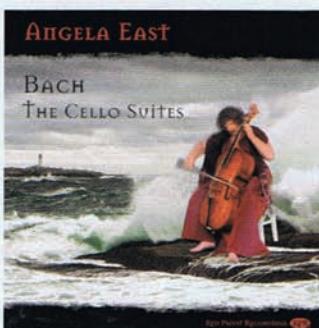
MusicWeb International

'Angela East plays with all the verve and technical mastery of one of the world's finest baroque cellists' New Classics

'Exciting and imaginative... I particularly like the ornamental embellishments on the repeats in the Eccles [and] dramatic effects in Vivaldi's Sonata'

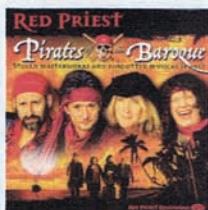
The Strad

## Bach: The Cello Suites RP006 To be released in November

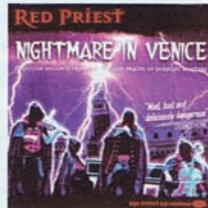


Also available from Red Priest Recordings:

### Pirates of the Baroque RP004



### Nightmare in Venice RP002

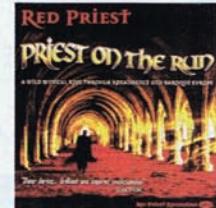


[www.redpriest.com](http://www.redpriest.com)

### Vivaldi - The 4 Seasons RP003



### Priest on the Run RP001



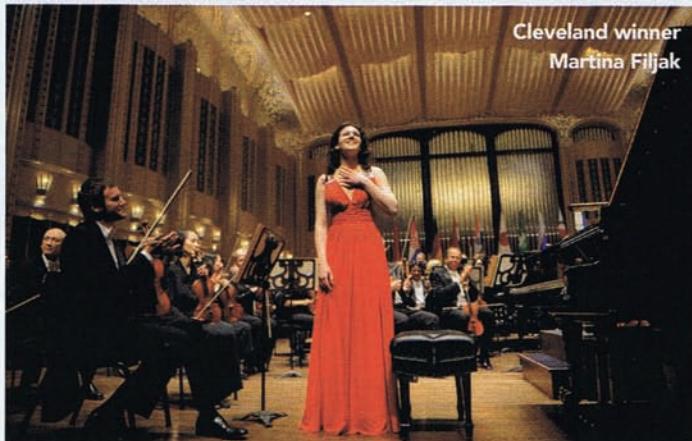
[www.angelaeast.co.uk](http://www.angelaeast.co.uk)

Red Priest Recordings are distributed internationally by Wyastone (Nimbus)  
T: 01600 890007 E: [sales@wyastone.co.uk](mailto:sales@wyastone.co.uk)

RED PRIEST RECORDINGS RPR

## Competitive listening

How do you survive 74 recitals of the same repertoire? Just listen, says Donald Rosenberg



### CLEVELAND

It takes enormous devotion, commitment and perseverance to participate in an international music competition. And we're not just talking about the contestants. Ask anyone who sits listening to days of repertoire that keeps repeating itself, as if the stylus were stuck in the groove (to use an ancient analogy).

The 2009 Cleveland International Piano Competition in early August was the ninth biennial event during which I heard every measure of the early rounds and semi-finals. Since 1993, that means a total of nearly 300 pianists playing reams of Bach, Chopin, Beethoven, Schumann and others. The final results of the juries' decisions over the years have been surprising, maddening, obvious or sensible. This year's top winners, Croatia's Martina Filjak and Canada's Dmitri Levkovich, happily fall into the last category.

If the challenges contestants face on their hopeful way to the rewards of exposure and concert engagements are formidable, think about the odyssey that faithful (over-zealous?) listeners take as we try to discern the niceties in myriad performances of Chopin Etudes or Beethoven sonatas. It's tempting to regard the early rounds as an artistic assembly line. But the best way to survive this breed of marathon is to consider it a piano festival rather than a competition. Boredom sets in largely if you're not paying close attention. Like its

predecessors, the 2009 Cleveland was something of a grand-piano roller coaster. Gifted students rubbed keyboards with musicians ready for the concert circuit. Pianists who made little impression in the first round suddenly blossomed in the second, or vice versa. Several contestants, including Filjak, Levkovich and a highly individual American named Edward Neeman, had compelling ideas throughout their preliminary recitals. Why Neeman didn't advance to the semi-finals is one of those competition questions for which there is no satisfactory answer.

The adventure of listening to 74 recitals within the space of a week might appear to be an absurd undertaking, but it's not. Musicians naturally see the notes and markings on the page in vastly different ways – many perfectly valid, if not always to our taste. Otherwise, multiple interpretations of the Liszt Sonata or Schumann's *Davidbündlertänze* might prompt audience members to rise up in rebellion.

The cookie-cutter aspect of the Cleveland competition – known from 1975 to 1993 as the Robert Casadesus International Piano Competition – has diminished greatly as the selection process has become more rigorous. These days, when yet another performance of Beethoven's Op 111 is on the horizon, the thought isn't "Oh, no!" More likely, it's "What can you tell me about the music?" 

# The Ring returns

Thomas May sees how Seattle's widely praised production fared this year under Robert Spano

## SEATTLE

When Robert Spano accepted an invitation to conduct Seattle Opera's *Ring* in 2005, the stakes could hardly have been more sharply defined. The Atlanta Symphony's music director, an eloquent champion of the contemporary, had yet to conduct a single Wagner opera.

At the same time, he was entrusted with reforging the weakest link in the otherwise widely praised cycle directed by Stephen Wadsworth, which the company first unveiled in 2001.

Spano returned to lead Seattle's quadrennial *Ring* in August. But for this round, expectations shifted to something less tangible. The maestro had already proved an excellent fit, rapidly assimilating the essentials and bringing badly needed coherence to the overall musical direction. But this is now the third staging of the so-called "green *Ring*": cracks in the production's reigning aesthetic are becoming more apparent.

Wadsworth and his design team strive to emphasise the humanity of Wagner's characters through a signature psychological realism (which has been described, mistakenly, as "concept-free"). It focuses on closely observed personal interactions, with a correlative in the nature-inspired scenic realism of Thomas Lynch's sets. This has yielded fresh insights into several crucial turning-points in the *Ring*, in particular the Wotan-Fricka relationship.

With each repetition, though, it becomes more difficult to ignore how this approach domesticates Wagner's mythic vitality into something a little too comforting. So attention turned toward the pit in search of a more powerful, "omniscient" perspective. Like Wadsworth, Spano brought wonderful sensitivity to the telling detail – a terrifying pause in Wotan's *Walküre* monologue, the membranous texture of the Norns' prelude. Yet for the larger

span he often seemed merely functional, lacking profile and missing out on the pay-off of sustained Wagnerian melos. Rather than the slow, inevitable *crescendo* of doom over four evenings, Spano gave us lovingly tended patches connected by a kind of default monumentality with no real character.

All the more frustrating since Spano, a conductor of keen musical intelligence, clearly has interesting things to say. Part of the problem was the unevenness of this year's cast. Greer Grimsley's athletically youthful Wotan remains too confined in scope. Recovering from a viral infection during the first of the three cycles, Stig Andersen had a rough first night as Siegfried, forcing Spano to focus on continual recalibrations of balance. The promise of Janice Baird's fresh Brünnhilde failed, mostly, to materialise. Maria Streijffert was a rather wan, down-to-earth Erda.

Outstanding were the richly sung characterisations by Stephanie Blythe (Fricka, Second Norn and Waltraute), Richard Paul Fink as Alberich and Dennis Petersen as an unusually sympathetic Mime. Stuart Skelton brought memorable pathos to Siegmund, while the Hagen of Daniel Sumegi had steely menace. Gremlins bedevilling the first *Götterdämmerung* – twice Spano had to stop the orchestra midstream when the curtain failed to rise – were, one hopes, chased away for the remainder. ©



Seattle set: Stuart Skelton, Janice Baird and Margaret Jane Wray

# Classics Direct

## Gramophone Awards 2009

### Category Winners

Berlioz	Les Troyens (4CD)	Vickers, Kubelik £42.00
Britten	Piano Concerto etc	Osborne, Volkov £ 9.80
Debussy	String Quartet + Faure + Ravel	Quatuor Ebene £ 9.80
Debussy	Etudes, Images - Piano Works vol. 4	Bavouzet £ 9.50
Elgar	Dream of Gerontius (2CD)	Groves, Halle, Elder £12.80
Handel	Coronation Anthems etc	16, Christophers £ 9.50
Martini	Julietta Fragments	Kozena, Mackerras £ 9.50
Puccini	Madama Butterfly (2CD)	Gheorghiu, Pappano £11.30
Purcell	Complete Fantazias	Fretwork £ 9.50
Schumann	Dichterliebe etc	Finley, Drake £ 9.50
Tchaikovsky	Manfred Symphony	RLPO, Petrenko £ 4.25
Wagner	Copenhagen Ring (7DVD)	Schonwandt £61.50
	Composers in Person (22CD)	Various £32.50
	NMC Songbook (4CD)	Various £21.00
	Song of Songs	Stile Antico £ 9.50

## Gramophone Awards 2009

### A Selection from the Top Finalists

Beethoven	Complete Piano Concertos (3CD)	Goode £19.80
Bellini	I Capuleti e I Montecchi (2CD)	Netrebko, Luisi £16.50
Brahms	String Quartets - Op.67 + Op.51	Takacs £ 9.80
Britten	Billy Budd (DVD)	Mackerras £14.80
Byrd	Hodie Simon Petrus	Carwood £ 9.80
Handel	Acis and Galatea (2SACD)	Butt £11.00
Haydn	Italian Arias	Quasthoff, Goltz £ 9.80
Lindberg	Sculpture, Campana etc	Oramo £ 9.50
Mahler	Symphony No. 4	Fischer £10.30
Purcell	10 Sonatas in 4 Parts (SACD)	Retrospect Trio £11.00
Rachmaninov	24 Preludes	Osborne £ 9.80
Strauss	Der Rosenkavalier (3SACD)	Kleiber £27.50
	A New Heaven	16, Christophers £11.00
	Record of Singing vols. 1-4 (10CD)	EMI £20.50
	Songs My Mother Taught Me	Kozena £ 9.80

## EMI Box Sets

Full listing available - offer ends 30/11/09

Beethoven	Complete Symphonies (5CD)	Mackerras £11.50
Beethoven	Complete Piano Sonatas (9CD)	Kovacevich £40.00
Britten	The Collector's Edition (37CD)	Various £45.50
Bruckner	Symphonies (9CD)	Jochum £20.50
Elgar	The Collector's Edition (30CD)	Various £38.00
Mahler	Complete Symphonies (11CD)	Tennstedt £20.50
Puccini	Callas Sings Puccini (15CD)	Maria Callas £21.50
Shostakovich	The Complete Symphonies (10CD)	Jansons £20.50
Tchaikovsky	Ballets (6CD)	Lanchbery £13.00
Vaughn Williams	Complete Symphonies (7CD)	Handley £15.00

## Hyperion Promotion

Free catalogue available

5 CDs or more	Hyperion Promotion	5 CDs or more
£9.50 each		£9.50 each
Bach	Sonatas & Partitas for solo violin (2CD)	Ibragimova £19.60
Bruckner	Mass in E minor, Locus Iste etc	Layton £ 9.80
Chopin	Piano Sonatas Nos. 2 & 3 etc	Hamelin £ 9.80
Godowsky	Studies on Chopin's Etudes (2CD)	Hamelin £19.60
Haydn	Piano Trios vol. 2	Florestan £ 9.80
Haydn	Piano Sonatas vol. 2 (2CD)	Hamelin £ 9.80
Judassohn	2 Piano Concertos + Draeseke Becker, Sanderling £ 9.80	Becker, Sanderling £ 9.80
Saint-Saëns	Violin Concertos Nos. 1 - 3	Graffin, Babbins £ 9.80

We accept payment by Cheque / Visa / Mastercard / American Express:

### UK CD & DVD Postal Charges

FREE delivery on orders of £24 and above. Orders £23.99 or less add £1.50 P&P

Europe - Up to 2 CDs / DVDs = £2.00, then 50p per disc. Box sets - 50p per disc  
Outside Europe at cost. Prices valid until 27.10.09 include VAT @ 15%.

Office Hours Mon - Friday 9.00am - 5pm. Answerphone at other times.

Orders: 01787 882223 Classics Direct Fax: 01787 882982

90 North Street, Sudbury, Suffolk, CO10 1RF, UK

E-mail: sales@classicsdirect.co.uk

www.classicsdirect.co.uk to view our special offer listings

*Whatever the event...*



*...Brotherwood wheelchair cars will get you there in style!*



**BROTHERWOOD**  
Automobility Limited

for sales or hire: 01935 872603

[www.brotherwood.com](http://www.brotherwood.com)

# The best events worldwide

Mid-October to mid-November includes Stuart Skelton as Grimes in Australia, Philip Langridge's 70th birthday celebrations at the Wigmore Hall and a multi-tasking Murray Perahia in Glasgow



## MUNICH Philharmonie

The Munich Philharmonic Orchestra conducted by Christian Thielemann performs Bruckner's unfinished Symphony No 9 on October 15, 16, 18 and 19. Details: +49 89 81 81 81 / [www.mphil.de](http://www.mphil.de)



## SYDNEY Opera House

Opera Australia presents Britten's Peter Grimes conducted by Mark Wigglesworth, with tenor Stuart Skelton. October 15, 17, 21, 24, 27 and 30. Details: +61 2 9318 8200 / [www.opera-australia.org.au](http://www.opera-australia.org.au)



## WARWICK Arts Centre

Alexander Dmitriev conducts the St Petersburg Symphony in Tchaikovsky's Symphony No 6, and Saint-Saëns's Cello Concerto No 1 with Guy Johnston. Details: +44 (0)24 7652 4524 / [www.warwickartscentre.co.uk](http://www.warwickartscentre.co.uk)



## SHEFFIELD Upper Chapel

Members of Music in the Round's Ensemble 360 perform Schubert's Notturno, D897, Schumann's Piano Quartet, Op 47, and Shostakovich's Piano Quintet, Op 57. Details: +44 (0)114 249 6000 / [www.musicintheround.co.uk](http://www.musicintheround.co.uk)



## GATESHEAD The Sage

Stéphane Denève (above) conducts the Royal Scottish National Orchestra in Mahler's Blumine, Dvořák's Symphony No 7, and Berg's Violin Concerto with soloist Ilya Gringolts. Details: +44 (0)191 443 4661 / [www.thesagegateshead.org](http://www.thesagegateshead.org)



## LONDON Royal Hospital Chelsea

The New Professionals Orchestra conducted by John Farrer performs Dvořák's Serenade for Strings, Elgar's Introduction and Allegro, Tchaikovsky's Serenade for Strings, and Albinoni's Oboe Concerto in D with soloist Emily Pailthorpe. Details: +44 (0)20 7881 5324 / [www.chelsea-pensioners.org.uk](http://www.chelsea-pensioners.org.uk)



## DALLAS

### Meyerson Symphony Center

Jaap van Zweden (above) conducts the Dallas Symphony in Prokofiev, Escher and Saint-Saëns. October 22-24. Details: +1 214 692 0203 / [www.dallassymphony.com](http://www.dallassymphony.com)



## NEW YORK

### Church of St Ignatius Loyola

A celebration of Purcell, Handel and Howells as part of the "Sacred Music in a Sacred Space" season. Details: +1 212 288 2520 / [www.smssconcerts.org](http://www.smssconcerts.org)



## WELLINGTON

### Michael Fowler Centre

Leif Segerstam conducts the New Zealand Symphony in his own Symphony No 191, and Strauss's Four Last Songs with soprano Solveig Kringelborn. October 31 in Wellington, November 7 in Auckland and November 11 in Christchurch. Details: +64 (0)800 479 674 / [www.nzso.co.nz](http://www.nzso.co.nz)



## LONDON Wigmore Hall

Tenor Philip Langridge's 70th birthday concert includes selections from Schubert's Die schöne Müllerin and Winterreise, and a Birtwistle premiere. Details: +44 (0)20 7935 2141 / [www.wigmore-hall.org.uk](http://www.wigmore-hall.org.uk)



## HELSINKI Finlandia Hall

The Finnish Radio Symphony Orchestra under Oliver Knussen performs Myaskovsky's Symphony No 10, and Schoenberg's Die glückliche Hand with baritone David Wilson-Johnson. Details: +358 9 1480 4378 / <http://yle.fi/rso>



## CHICAGO Symphony Center

The Chicago Symphony Orchestra conducted by Bernard Haitink performs Ravel's Alborada del gracioso, and Jean-Yves Thibaudet is the soloist in the Piano Concerto for the Left Hand. Details: +1 312 294 3000 / [www.cso.org](http://www.cso.org)



## MILAN La Scala

Antonio Pappano conducts the Filarmonica della Scala in Rachmaninov's Symphony No 2 and Shostakovich's Cello Concerto No 1 (soloist Ha-Na Chang) on November 8, 10 and 11. Details: +39 02 88 79 1 / [www.teatrallasscala.org](http://www.teatrallasscala.org)



## SAN FRANCISCO Opera House

San Francisco Opera presents Verdi's Otello conducted by Nicola Luisotti, starring Johan Botha in the title-role. November 8, 13, 17, 21, 25, 29 and December 2. Details: +1 415 864 3330 / <http://sfopera.com>



## LUCERNE KKL Luzern

Jonathan Nott conducts the Lucerne Symphony in Mozart's Symphony No 40, and Bartók's Piano Concerto No 3 with soloist Hüseyin Sermet (below), on November 11 and 12. Details: +41 41 226 05 10 / [www.sinfonieorchester.ch](http://www.sinfonieorchester.ch)



## GLASGOW Royal Concert Hall

Murray Perahia performs concertos by JS Bach (BWV1054) and Mozart (K453), directing the Academy of St Martin in the Fields from the keyboard, and conducts Mozart's Prague Symphony. Details: +44 (0)141 353 8000 / [www.glasgowconcerthalls.com](http://www.glasgowconcerthalls.com)



## NOTTINGHAM Royal Concert Hall

Sir Mark Elder conducts the Hallé in Tippett's Concerto for Double String Orchestra and Strauss's Also sprach Zarathustra, and Debussy's Prélude à L'après-midi d'un faune, and "Nuages" and "Fêtes" from Nocturnes. Details: +44 (0)115 989 5555 / [www.nottinghamclassics.org.uk](http://www.nottinghamclassics.org.uk)



## KUALA LUMPUR

### Dewan Filharmonik Petronas

The Malaysian Philharmonic conducted by Kevin Field performs Yii Kan Hoe's Opening of the Stage, Connellan's Supernova, and Vasks's violin concerto Distant Light with soloist Matthew Trusler. Details: +603 2051 7008 / [www.malaysianphilharmonic.com](http://www.malaysianphilharmonic.com)

# High fidelity

The best in audio and new technology

## COMING SOON

### SPOTIFY USA?

At the time of going to press, streaming music service Spotify was about to secure \$50m of extra investment, enabling it to expand beyond its current markets of the UK and Sweden and launch in the US market. Given that it already has 2m users this side of the pond, that could enable it to mount a challenge to iTunes.

### CHORD CYAN CLICK

£tba

Chord Electronics is working on a compact 130W-per-channel amplifier, the Cyan Click, with both digital and analogue inputs, plus Bluetooth connectivity for portable music players and mobile phones.

## MONITOR AUDIO PL200

# Platinum broadens its allure

MONITOR AUDIO'S BIG PL300 flagship floorstanding loudspeaker now has a more compact stablemate. The PL200 is designed to bring much of the capability of the top model but be usable in a wider range of rooms.

The cabinet volume may only be about a third of that of the massive PL300 but the new model has been designed to give away only a little in terms of absolute bass extension, maximum sound pressure level and power handling.

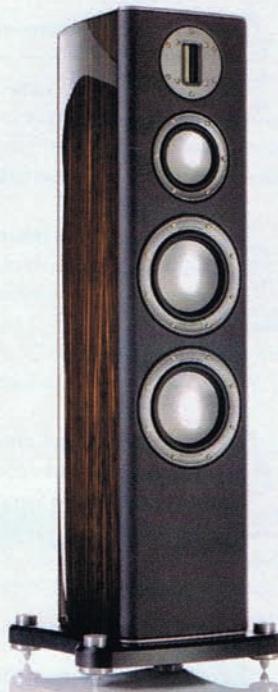
The new speaker uses the same tweeter and midrange unit as the PL300 but with smaller bass drivers mounted below them: 16.5cm instead of the larger speakers' 20cm units. The tweeter is Monitor Audio's own wide-range C-CAM ribbon driver, and both the 10cm midrange unit and the twin bass drivers use the company's Rapid Diaphragm Technology, designed to deliver both speed and accuracy through light weight and rigidity.

Sandwiched between skins of the Ceramic Coated Aluminium / Magnesium material, the RDT drivers have a core of honeycomb Nomex, the total construction creating an ultra-light laminate which is as rigid as a steel plate.

The speakers also make extensive use of Anti-Resonance Composite materials, have a Tapered Line Enclosure behind the midrange driver and employ the company's rifled HiVe II high-velocity reflex port for the bass.

Selling for £4750 a pair, the PL200s come with a stabilising plinth and stand just under a metre tall. The shaped, braced cabinet comes in a choice of lacquered Santos Rosewood and Ebony real wood veneers, or black piano lacquer, with the front baffles upholstered in leather.

**Monitor Audio**  
Tel +44 (0)1268 740580  
[www.monitoraudio.co.uk](http://www.monitoraudio.co.uk)



Monitor Audio's PL200 speaker



## DENON expands its stereo range with £350 player and amp

FOLLOWING THE ENTRY-LEVEL Advanced Evolution hi-fi components of earlier this year, Denon has added midrange models to its line-up, in the form of the DCD-710AECD player and PMA-710AE amplifier. At £350 apiece, they combine proprietary Denon technology and extensive European tuning.

The player uses the company's AL24 Processing analogue waveform recreation technology, and high-accuracy DACs and master clock. It has a USB input for an iPod or memory stick.

The amplifier has a High-Current Single Push-Pull Circuit, a high-power circuit layout and an internal construction designed to keep unwanted vibrations away from the audio signals. It delivers 50W per channel, has a moving-magnet phono stage and provides pre-outs to enable it to be used with an external power amplifier to biampify suitable speakers.

Both products are available in silver or black.

### Denon

Tel +44 (0)1234 741200

[www.denon.co.uk](http://www.denon.co.uk)

## BANG & OLUFSEN

extends its audio to more Aston Martin cars

FOLLOWING THE SUCCESS OF its audio system for the Aston Martin DBS, Bang & Olufsen has two new systems for the company's V8 Vantage and V12 Vantage models.

The system combines the company's Acoustic Lens Technology tweeters, digital signal processing and ICEPower digital amplification, and in the convertible V8 Vantage Roadster can even alter the sound to compensate for the roof being open or closed.

The BeoSound V8 Vantage and V12 Vantage systems are available from this autumn.

### Bang & Olufsen

Tel +44 (0)118 969 2288



B&O extends its Aston Martin audio range

## EVERYTHING YOU NEED TO KNOW ABOUT...

## The future of FM radio

According to the Digital Britain report, BBC Radio 3 could vanish from FM as soon as 2015. Progress or misguided thinking, asks Andrew Everard

**A**S I EXPLAINED last month, the *Digital Britain* report, which outlines the Government's route to making the UK a digital world leader, plans to revolutionise the way we all access the internet.

It also proposes a switch-off of FM service for the main national and local radio stations as soon as the end of 2015, and that would mean we'll all have to listen to Radio 3 either via DAB or some other digital broadcast system, or streamed over

the internet. Yes, there are those who'll tell you that dyed-in-the-wool FM radio enthusiasts are deluding themselves: the transmission of signal from studio to broadcast transmitters is already digital; DAB offers CD-quality sound (remember that one?) with no hiss and crackle; and adapters will be available to let us stick-in-the-muds carry on using our existing tuners after the switchover.

Sorry, it just doesn't wash, for all the report's protestations of incentives to make more affordable digital radios available, and the



Analogue radio has been with us since before the days of this beautiful Bang & Olufsen set

opening up of the airwaves to give us all more choice, much of it in the form of "ultra-local" stations still available on FM.

Most of the problem stems from the current

DAB technology, which is hamstrung by its origins in the early days of MP3 audio compression. It's just not good enough for high-quality music transmission, or at least not without greatly increased bit-rates, which hog digital spectrum. And that means less space for even more radio stations to be

crammed onto the digital airwaves.

Yes, the DAB+ standard uses more efficient compression and thus can give better sound quality for the same data-rate. But it would mean a significant proportion of those DAB radios already in use would need replacing, so the report commits us to carrying on with the current standard for now, with DAB+ perhaps happening some time after the switchover.

This thinking overlooks the fact that tens of millions of analogue radios will be good only for landfill, or will need a lash-up digital tuner add-on in order to function at all. It's not exactly environmentally friendly, is it? And that's before you take into account the fact that the digital transmission/reception chain, from start to finish, uses more energy than analogue.

Of course, the report has a series of checks and balances to ensure that millions of listeners don't lose their radio service on switchover day, but it's hard not to feel that some of the conditions it feels will be met by the end of 2013, thus triggering the two-year switchover process, are somewhat ambitious.

Quite apart from the quality we can all now enjoy from BBC Radio 3 on FM, and the large amounts of money so many of us have invested in aerials, tuners and systems to allow us to do so, there's the argument about the ubiquity of radio to be considered.

Most of us will have a number of radios around the house, and analogue portables are inexpensive – under £10 will buy you a reasonable one. And then we come to the other major problem: how many new cars, still likely to be on the road in 2015, are ready for DAB? ●

## Before FM radio dies...

The *Digital Britain* report sets out conditions to be met before the FM radio switch-off process can begin. By the end of 2013, it suggests, the following will happen:

## Listenership

The requirement, it says, is for 50 per cent of all radio listening to be digital – a massive growth in the uptake of digital radios. Not long before the report was published, the BBC's Tim Davie told a conference that "continuing current [DAB radio] purchase trends would not lead to radio switchover in our lifetime".

## Coverage

National DAB coverage will, by 2013, be equivalent to FM availability, and DAB local radio will reach 90 per cent of the population and all major roads, the report says. It doesn't say how many cars will have DAB by then.

## Affordability

The report suggests DAB radios will become as cheap as current analogue models. Making radio portable, it says, requires "a dedicated digital medium – DAB". Radio apparently isn't portable at the moment...



## Infidelities

## ...And on the seventh day we didn't buy hi-fi

Let's put the religious considerations aside for a moment and consider the fact that, since the Sunday Trading Act came into force 15 years ago, giving the green light to those businesses which had flouted the law until then, many people have done their shopping on a Sunday.

Indeed, for many hard-working people, the Act effectively doubled the amount of time they had to shop each week, and gave them the choice between the frantic Saturday rush and a day of rest, or taking advantage of the (slightly) quieter Sunday shopping experience.

As a result, you can buy most things on a Sunday, from the weekly groceries up; I bought my last car on a Sunday, taking advantage of the quieter roads to test-drive an unfamiliar vehicle.

But so many of our specialist hi-fi and home cinema shops still expect their customers either to cram into the shop on a Saturday or to take time off work to have an audition or make a purchase. I wouldn't be surprised if some of them had half-day closing on a Wednesday, too, just to complete the 1950s image.

When I suggested elsewhere that this might be a tad short-sighted, I got a bumpy response. "I would simply leave if I was forced to work on Sundays," said one hi-fi shopworker, adding that "It is a fallacious belief that opening on Sunday would generate extra trade. Customers have six days to shop between the hours of 09:30 and 18:00, which is more than enough".

That kind of misses the point. I'm not saying retailers should open seven days a week, merely that they might do better if they were available when people actually had time to shop.

**Andrew Everard**

*Audio Editor*

You can buy most things on a Sunday, from the weekly groceries to a car

## MARANTZ M-CR502DAB

# Innovative all-in-one system has flexibility and performance

This sleek, clever system is well judged for those who want style and sound, says Tony Williams



Marantz system looks simple and has clean lines but it packs plenty of flexibility

**A**UDIOPHILES AGREE THAT a system split into its constituent parts will give the best sound, but will also concede there are situations in which an all-in-one system has its own appeal. Perhaps you want a compact package for a second room, or it could be you live in a small apartment or studio.

Then, of course, there's the convenience of a system: everything just works together, one handset can control all the functions and you cut down on the number of cables and mains sockets you need, not to mention usually gaining facilities such as sleep and alarm timers.

In recent years these packaged systems have become very good indeed, with performance to match budget-price separates and the flexibility to add on extra components such as recorders, just as you can with "proper" hi-fi components.

What's more, it's possible to buy all of these systems with or without loudspeakers, allowing some degree of tuning to suit the room in which the set-up is to be used.

The system we have here, the Marantz M-CR502DAB, certainly has style on its side. It combines the looks of the company's high-end products with a sleek, modern twist, and promises much in terms of performance, thanks to a novel four-channel amplification arrangement. This can be used to drive a single pair of speakers with 50W per channel, biamp a suitable pair of speakers with 2x25W, or drive two pairs of speakers with 25W per channel.

When using two pairs of speakers, it's possible to assign one of five "sound characteristic" settings to each pair, and adjust the level of the "B" speakers relative to the "A" pair. The sound settings offer a flat frequency response, a -12dB

bass cut below either 100Hz or 60Hz, and the same bass cuts with a 3dB boost in the 400Hz region, while the speaker "B" level can be adjusted over a +/-6dB range relative to the main pair.

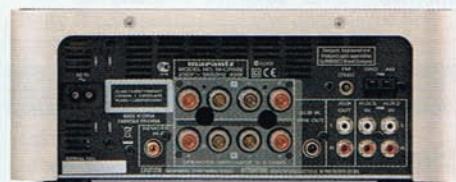
The system also has conventional tone controls, while onboard sources include a CD player able to handle CD-R/RW discs and both MP3 and WMA files, and a radio tuner. In the UK version tested here this offers both AM/FM RDS and DAB bands, with an AM/FM-only version available in other markets. Thirty FM presets are available to store stations, along with 20 for AM and 99 for DAB.

Other inputs extend to a 3.5mm stereo socket on the front panel for portable music players, a USB socket for music stored on pen-drive devices, and two conventional line-level inputs on phono sockets on the rear panel.

There's an auxiliary line output, a headphone socket and a mono feed for an active subwoofer, while the system can also be used with the Marantz IS201 iPod dock, connected into the rear-panel inputs.

### PERFORMANCE

The Marantz system's display is clear and its controls logical. Outwardly it's a very simple system but its broad range of capabilities means it takes a while to get a grip on what it can do, not to mention giving the buyer plenty to explore.

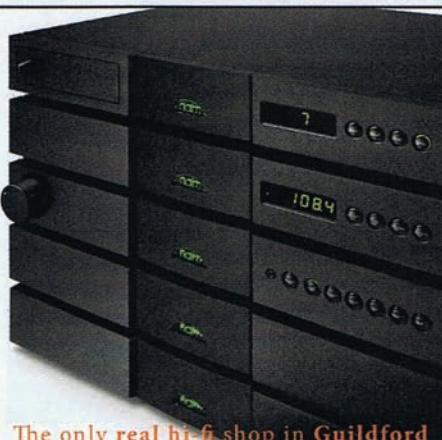


System can biamp or drive four speakers



3 Bridge Street | Guildford | Surrey | GU1 4RY  
Tel: 01483 504801 or 01483 304756  
Email: [info@pjhifi.co.uk](mailto:info@pjhifi.co.uk)  
Web: [www.pjhifi.co.uk](http://www.pjhifi.co.uk)

►►►► The only real hi-fi shop in Guildford



**MARANTZ M-CR502DAB****Type** CD receiver**Price** £400**Power output** 2x50W or 4x25W**Inputs** Three line inputs (one on front panel), USB**Tuner** DAB/FM RDS/AM, 50 presets (+99 on DAB)**Outputs** 2pr speakers, subwoofer, headphones**Accessories supplied** Remote handset**Dimensions** (WxHxD) 28x11x30cm**Made by** Marantz, Japan**Distributed by** Marantz UK, D&M Europe, 1st Floor, Imperial House, 4-10 Donegall Square East, Belfast BT1 5HD**Tel** 02890 279830**www.marantz.com**

Using a pair of compact speakers and an active subwoofer, I tried the various amplifier and "sound characteristic" settings, and found the bass-cut options make the sound a bit thin when speakers are positioned properly, and may only be of use if you have to place them on a table or nice reverberant sideboard.

Meanwhile the 400Hz boost just gives a bit of bloom, not always welcome, which is why after sufficient experimentation I went back to the basic "flat" setting. After all, there are conventional tone controls on offer if a little tuning of the sound is required.

More interesting are the amplifier options available, even if the choice between single-wired operation at 50W per channel and biamplification of suitable speakers at 25W per channel will be as much speaker-dependant as a matter of taste. If you have speakers of relatively low sensitivity, the more powerful amplifier option may prove preferable, but most modern designs will show few benefits from the extra power, especially in smaller rooms.

But with speakers benefiting greatly from biamplification, you have the choice of the better focus and bass definition delivered by having each drive unit powered separately, or the marginally better dynamics and punch on tap when single-wiring with more power. Hmm...

Overall, though, the sound of the Marantz is involving and satisfying, and well up to the standards of similarly priced systems. There's a

slight sense that it plays things a little safe, not quite having the treble openness of a carefully chosen CD player and amplifier at the same price, and the bass can occasionally sound like it's trying a little too hard, but these characteristics should be taken in context.

First, there are precious few CD/amplifier combinations available for just £400 these days. Second, even if you do find such a combination, you're not going to get a three-band digital/analogue radio tuner thrown in, let alone USB connectivity. And third, given the kind of modest speakers with which the system is unfortunately likely to be used, the slightly soft balance here is probably no bad thing: it will flatter both brash, hard-edged, compressed recordings and speakers with a lack of low-end conviction.

The result is a well balanced, easy-to-enjoy sound whether you play music from the fine CD player, effective radio or even a USB memory stick. This system isn't the one to buy if you want to experience the impression of a full symphony orchestra in a cavernous living space – but then it would be unfair to expect as much at the price.

Unless you're in a very strong signal area, you're going to need an external aerial or two to make the most of the tuners built-in here. On FM in particular, the M-CR502DAB thrives on a strong signal, delivering live concerts with good ambience and space.

It would also be unfair to expect miracles if you use maximum MP3 compression to pack as much music as possible onto your pen-drive: the Marantz will make it clear what's been lost. Stick to 256kbps as an absolute minimum, and preferably 320kbps, for the best results.

Finally, be aware that the M-CR502DAB doesn't offer the kind of iPod operation found on systems with dedicated dock solutions: the Marantz dock is a fairly basic model with analogue outputs, as is common at this level.

However, for all these minor drawbacks, this system is to be commended. It's beautifully built and sounds very competitive indeed, whichever of its sources and inputs you choose to use. Spend £150 or £200 on some high-quality bookshelf speakers to partner it and you're unlikely to be disappointed. ©

**SUPER AUDIO CORNER****Andrew Everard's verdict on some recent high-definition recordings****MOZART: COMPLETE SONATAS FOR KEYBOARD AND VIOLIN, VOLS 7 & 8**

**Gary Cooper,**  
**Rachel Podger**  
Channel Classics  
① ② ③ CCSSA28109  
Hybrid multichannel/  
stereo SACD

A seriously exciting pair of discs, recorded by Channel Classics' founder Jared Sacks, it comes with an impressive list of high-end audio equipment used in the recording and mastering.

The delightful performances have been covered elsewhere (10/09) but this is a duo with a deliciously intimate and entirely credible sound, underpinned with a fine sense of the recording venue's ambience around the listener, thanks to the use of the SACD surround channels to hint at the space.

**VERDI: REQUIEM**

**Sols; London Symphony Chorus, LSO / Colin Davis**  
LSO Live ① ② ③ LSO0683  
Hybrid multichannel/  
stereo SACD

Last month I was rather taken with the sound of the LSO Live Creation, and here is another striking release, recorded live at the Barbican in January by Classic Sound for the ever-growing "own label".

It's another big and magnificent recording, with excellent ambience and presence, superb clarity and attack to the sound, and not a sign of stress when things get really tumultuous. Not for me to comment too much on the performance but the sheer power in the efforts of all concerned is beautifully revealed in this demonstration-quality recording, amply served by the multichannel SACD mix.

I'm not sure I'll be buying the *Dies irae* ringtone from the LSO website, though...

**NEW Luxman SQ-38u**

Probably the most highly specified integrated valve amplifier currently available.

- ◆ MM/MC Phono-stage
- ◆ Switchable tone controls
- ◆ Tape in/out
- ◆ Drives all speakers

**audiolincs**...because the flame  
is worth the candlePhone: 01476 591090 [www.audiolincs.com](http://www.audiolincs.com)

## BIRMINGHAM

**MusicMatters**  
HIFI & HOME CINEMA



## NEW STORE NOW OPEN

114 Wolverhampton Road  
Stafford ST17 4AH  
01785 358 216

23a Regent Street  
Leamington Spa  
Warwickshire CV32 5EJ  
01926 888 644

Home trials are available for  
many products

Our extensive range of products includes  
 • Arcam • Apollo • Atacama • Atlas • Base  
 • Bose available at **SOLIHULL, STRATFORD, STAFFORD**  
 & **DARLINGTON** • Bowers & Wilkins (Nautilus Diamond  
 available at **EDGBASTON & SOLIHULL**) • Chord Company  
 • Chord Electronics • Cyrus • Denon • Dynaudio  
 • Dynavector • Epos • Grado • Infocus • JVC Projectors  
 • KEF • Marantz • Meridian • Michell • Mission • MJ Acoustics  
 • Monitor Audio • Musical Fidelity • NAD • Naim • Nordost  
 • Ortofon • Panasonic • Pioneer • PMC • Project • Pure  
 • QED • Quad • Rega available at **EDGBASTON** • REL  
 • Rotel • Sennheiser • Sim2 • SME • Spendor • Sunfire  
 • Tascam • Teac • Wharfedale • Wilson Benesch • Yamaha

OPEN TUES - SAT 10:00 - 5:30  
LATE NIGHT AT BIRMINGHAM  
AND SOLIHULL WEDNESDAY TIL 6.30PM

Interest free credit on selected items • 0% APR  
Written details on request • Licensed credit broker

We offer custom installation of complete systems  
 integrating hi-fi, home cinema, multi-room  
 and lighting.

[www.musicmatters.co.uk](http://www.musicmatters.co.uk)



- **EDGBASTON**  
363 Hagley Road,  
Birmingham B17 8DL  
0121 429 2811
- **SOLIHULL**  
93-95 Hobs Moat Road,  
West Midlands B92 8JL  
0121 742 0254
- **STRATFORD-**  
**Upon - Avon**  
10A Chapel Street,  
Stratford Upon Avon  
CV37 6DP  
01789 414533
- **HATCH END**  
344 Uxbridge Road  
Pinner, Middlesex  
HA5 4HR  
020 8420 1925
- **DARLINGTON**  
17 Coniscliffe Road  
County Durham DL3 7EE  
01325 481 418
- **SUTTON COLDFIELD**  
10 Boldmere Road,  
West Midlands B73 5TD  
0121 354 2311
- **STOURBRIDGE**  
9 Market Street,  
West Midlands DY8 1AB  
01384 444 184

## GUILDFORD

GUILDFORD  
AUDIO

For a very  
different  
approach to  
reproducing  
the finest  
music in  
your home,  
give me a  
call today on:  
01483 537 577  
or visit:  
[www.guildfordaudio.co.uk](http://www.guildfordaudio.co.uk)

A superb selection of the finest hi-fi, hand-picked by

*Frederick Martin*  
Run by professionals for professionals.

## LONDON

Oranges & Lemons



Hi-Fi, Home Cinema  
& Multi-Room  
Specialists

020 7924 2040

Email: [oranges.lemons@virgin.net](mailto:oranges.lemons@virgin.net)

61 Webbs Road, Battersea, SW11 6RX

[www.oandlhifi.co.uk](http://www.oandlhifi.co.uk)



## SUFFOLK



The Michell  
Gyrodec

Because nothing else sounds  
as good as this looks.

With the best choice, advice & service  
For all that is real Hi-Fi & Home Cinema

AUDIO IMAGES IS THE SHOP.

CALL NOW ON 01502 582853 128 LONDON ROAD NORTH, LOWESTOFT, SUFFOLK, NR32 1HB

[www.audioimages-hifi.com](http://www.audioimages-hifi.com)

**audioimages**

## OXFORDSHIRE

arcam  
AVR 600

Currently wired up in our Cinema room,

and attached to Sonus Faber's latest Linto range of speakers, come in anytime and see for yourself how HD Audio should sound!!

meridian  
F80

When you see the F80, you'll smile. When you hear it, you'll want one. It is the most beautiful all-in-one lifestyle system ever created. It sounds truly wonderful no matter where you place it!

naim  
Uniti

The Naim Uniti is a CD player, FM/DAB Tuner, Internet Radio player, Digital Audio Music Stream Player, DAC and it has network connectivity via WiFi and Ethernet. Uniti is truly all things to all music lovers!



**We specialise in happy Hi-Fi customers  
...why not call us today to find out more.**

t: 01865 790 879  
[www.oxfordaudio.co.uk](http://www.oxfordaudio.co.uk)



## NORFOLK

**AUDIO WORKSHOP NORWICH**  
01603 618520  
**Norfolk's finest audio dealership**

ATC, Avid, Ayre, Creek, Dynavector, EAR, Esoteric, Exposure, Goldring, Grado, Martin Logan, Moon, NAD, Origin Live, Prima Luna, QED, Sonus Faber, SME, Stax, Sumiko, Thorens, Triangle & more.

31 Prince of Wales Road, Norwich, NR1 1BG  
[www.audioworkshopnorwich.co.uk](http://www.audioworkshopnorwich.co.uk)

## LONDON

**020 7226 5500**  
[www.grahams.co.uk](http://www.grahams.co.uk)



"One of the five best hi-fi shops in the world"

ARENA Magazine

Grahams Hi-Fi  
Canonbury Yard  
190a New North Road  
London N1 7BS

## LEICESTER

**Leicester Hi-Fi Company**

6 Silver Walk  
St Martins Square  
Leicester  
0116 253 9753

[www.leicesterhifi.co.uk](http://www.leicesterhifi.co.uk)

## LONDON

**O'Brien Hi Fi**

020 8946 1528  
Wimbledon, Avid, Moon, Kreil  
[www.obrienhi.com](http://www.obrienhi.com)

Sonus Faber, Martin Logan, Wilson Audio

Ayre, Copland, Naim

music and film



## SOUTH

**mike manning audio**  
HI-FI, HOME CINEMA & HOME AUTOMATION

Naim Audio - Rega - Roksan - Rotel  
Densen - Dynavector - Moon - Nad  
Onkyo - Audion(valve) - Harman Kardon  
B&W - Focal JMLab - Spendor - Tannoy  
Definitive Technology - M&K - Velodyne  
Projekt - Well Tempered - Chord - QED  
Music Works - Abbey Road Cables etc

**HOME CONSULTATIONS - CUSTOM INSTALLS**

10 YEARS TRADING IN SOMERSET  
[www.mikemanningaudio.com](http://www.mikemanningaudio.com)

YEOVIL  
110, Middle Street  
01935-479361

TAUNTON  
54, Bridge Street  
01823-326688

## BUCKINGHAMSHIRE

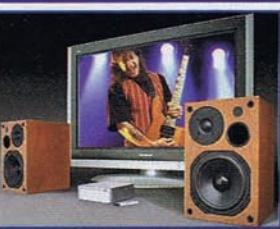
**Hazlemere Audio**  
CONSULTANTS

Specialising in the finest  
hi-fi products for classical  
music lovers since 1989

Mon-Sat: 9am-6pm  
HIGH WYCOMBE - TEL: 01494 562610  
Please ring to book an appointment  
Comfortable Listening rooms - Objective Advice  
Home Demonstrations



**V'audio Hi-Fi Consultants**  
Bristol



*'From the sublime to the ridiculous'*

The complete AVI active system, including a Mac Mini, or CD/DVD player as a front end, costs around a ridiculously low £1500, whereas the Nola Viper IIA alone costs £6000. Whatever your budget, to see what you get for your money, just phone Ian for a chat or a demonstration. ...

GRAMOPHONE

**For details  
on how to  
advertise in this  
section call**

**020 8267 5016**

call 01179686005 or email [icvhifi@yahoo.co.uk](mailto:icvhifi@yahoo.co.uk)

## WHARFEDALE DIAMOND 10.1

## Design, build and sound way beyond its budget price

The latest in the long-running Diamond line lives up to its heritage, says Andrew Everard

FOR MANY YEARS, we Brits seem to have been determined that £100 was what one spent on a pair of speakers. Before quite a lot of the market wandered off and started paying more attention to home cinema packages, flatscreen TVs and iPods, every year saw the leadership in this sector changing hands, as the likes of KEF, Mission, Tannoy and Wharfedale traded blows.

The speaker arguably responsible for all this, Wharfedale's Diamond, is getting on for 30 years old. Work began back in 1981, and the speaker, with its compact dimensions and polypropylene mid/bass unit delivering a tight, punchy sound, became a best-seller at just under £80. Even then the success attracted competition, and Wharfedale responded with Diamond IIs, Super Diamonds, Active Diamonds and so on.

In recent years the product cycle has lengthened somewhat, and it's six years since the Diamond 9 range was launched by Wharfedale, now part of IAG. Now we have an all-new Diamond 10 range, like the Diamond 9s designed and engineered in the UK but built in IAG's own factory in China. The 10.1 model we have here is one up from the entry-level 10.0 and sells for £200 a pair, while the range now extends to a larger standmount model, the Diamond 10.2, no fewer than five floorstanders – Diamond 10.3–10.7 – two surround speakers, three centres and two active subwoofers.

The 10.1 uses a 12.5cm Kevlar weave mid/bass driver, with a large mounting flange for more solid fixing, a diamond pattern moulded into the surround to improve damping, and a lower-profile, open chassis for improved airflow. The 25mm tweeter has a diffuser in front of it, both protecting the driver and smoothing out the response up to 30kHz, and the grille itself has been designed with invisible fixings.

The cabinet itself retains the curved sides of the Diamond 9, designed for strength and to

reduce standing waves, but is stronger thanks to improved bonding techniques, and has a composite front baffle.

The speakers are available in a choice of six finishes, with piano-gloss front baffles, and the twin bass-reflex ports of the 9s have been moved to the rear, making their work less obvious. Finally, there are novel offset biwire terminals, making it easier to use them with substantial cables.

## PERFORMANCE

Set-up of the Diamond 10.1 is pretty flexible: Wharfedale suggests they'll be fine as long as they're 5cm from a rear wall and 70cm in from side walls, at least a couple of metres apart and with a mild toe-in towards the listening position. I used them on a solid pair of Atacama stands, and after some experimentation ended up with them around 30cm from the rear wall. I also biwired them, this bringing the usual slight benefits in focus and bass control.

It's worth mentioning that bass: considering the 10.1s stand just under 30cm tall, they have a weighty, rich sound. Wharfedale claims bass extension down to 45Hz, and I wouldn't argue too much with that having tried the speakers with some test-tones.

Best of all, however, is that the low-end is tight and fast, ensuring both fine substance to orchestral recordings and excellent definition in the lower octaves of solo piano, not to mention good texturing of orchestral basses.

There's a smooth handover from the mid/bass



**Diamond 10.1:**  
a fine performer

## WHARFEDALE DIAMOND 10.1

Type Two-way bass-reflex standmount speaker

Price £200/pair

Drive units 12.5cm Kevlar-weave mid/bass, 25mm tweeter

Sensitivity 86dB/W/m

Nominal impedance 6 ohms

Recommended amplifier power 20–100W

Nominal frequency response 45Hz–24kHz

Dimensions (HxWxD) 29.6x19.4x27.8cm

Finishes Blackwood, Cinnamon Cherry, Cool Maple, Rosewood Quilted, Walnut Pearl, Wenge, Winter Maple

Made by Wharfedale, IAG House, Sovereign Court, Ermine Business Park, Huntingdon, Cambs PE29 6XU

Tel +44 (0)1480 447700

[www.wharfedale.co.uk](http://www.wharfedale.co.uk)

driver to the tweeter – it occurs at around 1.6kHz – and this gives the speaker a well-integrated sound, along with credible vocal and instrumental tonality. Yes, there's a little brightness in the high treble, which may be particularly apparent in sparsely furnished rooms as a slight glare, but in more usual domestic circumstances this gives the speakers excellent openness and "air", greatly adding to the presence and ambience of the music they're playing.

Dynamics are delivered with real conviction and, with some attention paid to toe-in, there's fine sound-staging and stereo focus – indeed, in these areas the Wharfedale Diamond 10.1s can challenge more than a few pricier rivals. What's more, they thrive on the end of better amplification than one might imagine suitable for speakers at this level, while flattering price-comparable electronics.

Just avoid sources or amplification with a tendency to treble forwardness, as this will be all too apparent through these revealing, satisfying speakers, which look set to re-establish Wharfedale as a serious contender in this highly competitive market sector. ☉

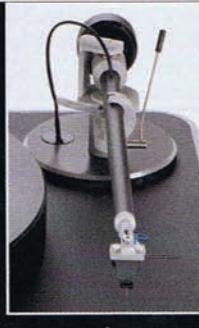


AUDIO REFERENCE  
SUPPLIERS OF FINE AUDIO EQUIPMENT

**Clearaudio Concept** new

The Clearaudio Concept system is a perfect blend of style, form and function combined with a highly sophisticated musical performance. It uses an innovative friction free magnetic bearing tonearm and a DC coupled 3 speed motor (33,45,78).

For further details on Clearaudio products contact Audio Reference.  
(Includes factory setup Arm and Cartridge)

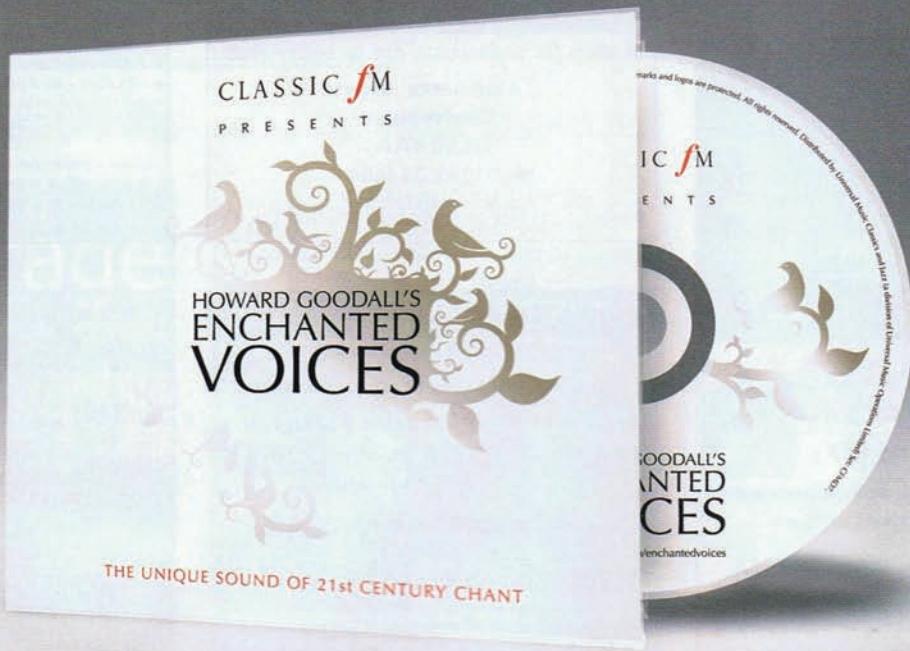


01252 702705

[www.audioreference.co.uk](http://www.audioreference.co.uk) | [info@audioreference.co.uk](mailto:info@audioreference.co.uk)

# CLASSIC *fm*

CONGRATULATES HOWARD GOODALL



Winner of The Specialist Classical Chart Award  
at the Classic FM Gramophone Awards 2009

The CLASSIC *fm*  
GRAMOPHONE  
Awards 2009

Contemporary classical music commissioned by Classic FM from  
our Composer in Residence Howard Goodall

## RECORDS FOR SALE

**GRAMEX**  
**& JAZZ AT GRAMEX**

Probably the best used classical  
CD and LP shop in Europe

Thousands of CDs, DVDs, LPs and 78s in stock,  
including rarities and deletions plus newer  
issues AND we now stock JAZZ  
We pay top cash (not part-ex) prices and  
will visit large collections

Open 11am to 7pm Mon - Sat, Closed Sunday  
25 Lower Marsh, London,  
SE1 7RJ (near Waterloo Station)  
Tel 020 7401 3830 Fax 020 7928 3999  
email [gramex@btconnect.com](mailto:gramex@btconnect.com)  
[www.gramexlondon.com](http://www.gramexlondon.com)



## THE CLASSICAL CD EXCHANGE

Visit our specialist website devoted to second-hand  
classical CDs and DVDs, including many rare and  
deleted titles. The site offers up to 15,000  
titles with the music of over 1,000 composers.  
All CDs guaranteed. We sell, we buy, we exchange.

[www.classicalcdexchange.co.uk](http://www.classicalcdexchange.co.uk)

Tel: 01392 824721

Unit 5, GD Units, Cofton Road, Exeter, EX2 8QW

**The Collector's Room**

New & Second Hand CD's



Classical, Jazz, World, Folk, Blues etc  
Prompt mail order service

3 Endless St. Salisbury, Wilts. SP1 1DL  
Tel: 01722 326153

E-mail: [collectorsroom@waitrose.com](mailto:collectorsroom@waitrose.com)  
[www.thecollectorsroom.com](http://www.thecollectorsroom.com)

**KERNOW CLASSICS**

[www.kernowclassics.co.uk](http://www.kernowclassics.co.uk)

Collectable and rare classical LPs from the 1950s-1970s  
available for sale worldwide.  
Musical Consultancy also available.

Email: [enquiries@kernowclassics.co.uk](mailto:enquiries@kernowclassics.co.uk)

Tel: (+44) 01726 879059

Mob: 07989 398782

## PUBLICATIONS

DSCH Journal - the ONLY regular publication dedicated to the life  
and music of Dmitri Shostakovich! Subscribe at [www.dschnjournal.com](http://www.dschnjournal.com) or write to Howard Wilson, Subscription Secretary, 2935 Larmona Dr, Pasadena, CA 91107, USA

Fine Quality Classical LPs. Great Conductors & Soloists. 20th  
Century & British composers. Early Music. Opera & Vocal. My stock  
ranges from 50s & 60s rarities to fine 70s & 80s recordings. Mail  
order only, worldwide. Detailed catalogue from Spiral Classics, 52  
Herbert Street, Loughborough, LE11 1NX, UK. Tel +44(0)1509  
557846 Fax +44(0)1509 557847. Email [sophia@spiralclassics.co.uk](mailto:sophia@spiralclassics.co.uk)  
Website <http://www.spiralclassics.co.uk>

**Colchester Classics** Classical CDs direct to your door

Specialising in **Chandos** and all major CD labels.

Visit [www.colchesterclassics.co.uk](http://www.colchesterclassics.co.uk) for your money off voucher!

Tel: 0845 370 4994 • Fax: 0845 370 5995

[info@colchesterclassics.co.uk](mailto:info@colchesterclassics.co.uk) • [www.colchesterclassics.co.uk](http://www.colchesterclassics.co.uk)

Colchester Classics, PO Box 9359, Colchester CO1 9BJ

**Sounds Good**

Classical, Folk/World & Jazz CDs & DVDs

A shop for enthusiasts, run by enthusiasts

7 Henrietta Street

Cheltenham

GL50 4AA

01242 234604

[email: cds@soundsgoodonline.co.uk](mailto:cds@soundsgoodonline.co.uk)

**SEVENOAKS**

Classical Compact Discs and DVDs  
The Compact Disc Shop  
57 London Road, Sevenoaks, Kent TN12 7AD  
[martin@bluesandjazz.co.uk](mailto:martin@bluesandjazz.co.uk)

- A wide range of new releases and back catalogue in stock.
- All Labels - All distributors - Both large and small.
- Full title and artist identification service.

**MAIL ORDER**

is now a major part of our business. We offer a prompt and  
efficient delivery usually within 2/3 days.

**GIVE US A RING AND TRY OUR SERVICE**

- We also stock Jazz, Blues, World music and talking books etc.

**McALISTER MATHESON MUSIC**

Classical CD & DVD specialists

Discount scheme • Mail order

One of the UK's largest classical CD retailers,  
we also stock a large selection of books on  
music and musicians.

1 Grindlay Street, Edinburgh, EH3 9AT

0131 228 3827

[sales@mmusic.co.uk](mailto:sales@mmusic.co.uk) [www.mmmusic.co.uk](http://www.mmmusic.co.uk)

**Opus Kura New Release**

New Release  
OPK2085  
Václav Talich  
Czech PO  
Dvorak Sym No.8 Carnival



TEL: 0845 643 2205

[www.eurojapantrading.co.uk](http://www.eurojapantrading.co.uk)

You can order at any CD shops in the UK.

**Oriel Opera Archives**

'Preserving Our Opera Heritage'

British Opera performances from 50 years ago on CD - mostly in English  
Now carefully restored.

Great Performances! Great Singing! Great Sound!

Catalogue and free sample CD available from:

Oriel Music Trust,  
79 Ffordd Glyder, Port Dinorwic, Gwynedd LL56 4QX  
[orielmusic@aol.com](mailto:orielmusic@aol.com) 01248 670 797

**Ambergreen Classical**

Website containing 1000's  
of classical, contemporary  
and early music records.  
High level of personal  
service, fine quality vinyl,  
fair and reasonable prices.  
Records carefully checked  
for audio quality.

Email: [ambergreenclassical@yahoo.com](mailto:ambergreenclassical@yahoo.com)

Tel: 0117 378 9645

[www.ambergreen-classical.co.uk](http://www.ambergreen-classical.co.uk)

For a huge selection  
of CDs and an efficient  
mail order service that  
guarantees fast, reliable access to the music you  
require. Call Banks Music on **01904 658836**  
If we haven't got what you want,  
we can almost certainly find it for you.

**Banks Music**

The Complete Music Retailer

18 Lendal, York, YO1 8AU

[sales@banksmusic.co.uk](mailto:sales@banksmusic.co.uk)

## EDUCATION

## FINZI SCHOLARSHIP AWARDS 2010

Patrons: Andrew Motion, Antony Gormley, Sir Harrison Birtwistle and Alan Rusbridger.

The Finzi Trust is now accepting applications for its annual awards. Projects should be arts based with a musical foundation. No formal qualifications necessary.

Closing date for 2010: 6 November 2009.

For further details and application form, please visit [www.geraldfinzi.org](http://www.geraldfinzi.org) or write to The Finzi Trust, PO Box 137, Shaftesbury, SP7 0WX.

Charity No 313047

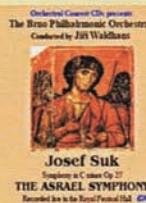
## CDs FOR SALE

## Czech Music Direct

### Zimmermann to Ancerl

Classical, Jazz, Folk and more...

Exclusive UK Sales & Distribution  
Arco Diva, Arta, Cube Bohemia, Music Vars, Orchestral Concert CDs, Vixen, Hevhetia, Hev-Het Tune, Music Centre, Music Fund, Pavlik, Paraclete Press  
The Supraphon Specialists



CD of the Month

Orchestral Concert CDs CD7/2009

In October 1968 "Asrael" became a cry for freedom!

[www.czecheverything.co.uk](http://www.czecheverything.co.uk) cmd@czecheverything.co.uk  
Tel: +44 020 8346 0088

Visit our mp3 Store—Listen to our Podcast and Radio Show

## STORAGE

cd dvd vinyl

# red storage

classic storage systems

from the No.1 supplier to home entertainment retailers

simple, stylish, stackable + space saving £185 each incl delivery

- modular stacking system
- high capacity
- multiple combinations
- NO SELF ASSEMBLY
- choice of colours

STUDIO range stackable & close

£195 each incl. delivery

we also offer special sized units to fit into alcoves or awkward spaces give us a call and we'll help.

order online: [www.reddisplays.com](http://www.reddisplays.com) or phone: 01733 239001

Over 25% of our sales are from satisfied customers returning for more

## BOOKS

### BOOKFINDING SERVICE

Out-of-print titles. All subjects. Also music, records & CDs. Books are mailed overseas.

Barlow Moor Books  
29 Churchwood Road  
Didsbury, Manchester M20 6TZ

Telephone: 0161 434 5073  
Email: [books@barlowmoorbooks.co.uk](mailto:books@barlowmoorbooks.co.uk)

## AUDIO SERVICES

### AUDIO RESTORED

Specialists in CD transfers from various formats

- Vinyl LP's and Singles
- Audio cassettes
- 8-Track cartridges
- Shellac 78's & acetates
- Reel to Reel tape
- NAB Studio carts

For fast, reliable service, contact Audio Restored

Tel: Graham Joiner 01277 225316  
E-mail: [graham@audiorestored.com](mailto:graham@audiorestored.com)  
Visit: [www.audiorestored.com](http://www.audiorestored.com)

## RECORD DEALER



### SCHOPPER AG (Switzerland)

The best partner for your Thorens TD 124!  
Restorations & Parts

[www.thorens-td124.ch](http://www.thorens-td124.ch)

## RECORDS FOR SALE

### Busy Mole Music

Early Music CDs, Sheet Music, and instruments.

Music from Ancient Greece To the present day.

Labels include Chandos, Hyperion, Harmonia Mundi Coro and many others.

[www.busymolemusic.co.uk](http://www.busymolemusic.co.uk)  
[info@busymolemusic.co.uk](mailto:info@busymolemusic.co.uk)

Tel 01283 730602

## FURNITURE

### IAN EDWARDS Storage Solutions

Hi-Fi, CD, LP, DVD & Books

Established 1970

10% off selected items



IAN EDWARDS CALL 01423 500442  
[www.iansbespokefurniture.co.uk](http://www.iansbespokefurniture.co.uk)

## AUDIO ACCESSORIES



the solution



"this accessory is heartily recommended"  
Gramophone

£39/pair

Excess gain in a system is a common problem, but it can be cured using Rothwell In-Line Attenuators. 1000's of satisfied customers worldwide.

01204 366133 [www.rothwellaudioproducts.co.uk](http://www.rothwellaudioproducts.co.uk)

## RECORD DEALER

### Ben's Collectors Records

5 Tunsgate, Guildford Surrey, GU1 3QT

Email: [ben@bensrecords.com](mailto:ben@bensrecords.com)

Tel: (01483) 301165

Classical, jazz and pop.  
Records, CD's and DVD's bought and sold

RECORDS WANTED



# Harold Moores Records

2 Great Marlborough St, London, W1F 7HQ.

0207 437 1576  
0207 287 0377

Collection of LPs and CDs bought for cash, please call or email us first  
email: [sales@hmrecords.demon.co.uk](mailto:sales@hmrecords.demon.co.uk)  
website: [www.hmrecords.co.uk](http://www.hmrecords.co.uk)



WE TRAVEL  
ANYWHERE IN  
THE UK TO VIEW  
COLLECTIONS

tel 01382 480325  
fax 01382 779738  
email [watsonrecords@blueyonder.co.uk](mailto:watsonrecords@blueyonder.co.uk)

[www.watsonrecords.co.uk](http://www.watsonrecords.co.uk)

## WANTED!

78RPM, LP and CD COLLECTIONS  
HIGHEST PRICES PAID FOR RARE CLASSICAL VINYL

### TURNTABLES WANTED:

GARRARD 301 and THORENS TD124

### GRAMOPHONES WANTED:

EMG, HMV 202 and HMV 203 + HMV SOUNDBOXES

### SPEAKERS WANTED:

ALL LARGE VINTAGE TANNOY + LOWTHER



**Yarborough House**

Bookshop & Coffee House

4000 LPs & 3,500 CDs Rapidly Changing Stock.  
Much unusual repertoire. All guaranteed.  
Large secondhand general book stock.

We buy interesting LPs and CDs and quality books,  
particularly music, philosophy and literature.  
Will collect or pay postage.

Open 5 days 10-5.00 closed Mon & Wed

**THE SQUARE, BISHOPS CASTLE  
SHROPSHIRE SY9 5BN**

TEL: 01588638318

Email: [mail@yarboroughhouse.com](mailto:mail@yarboroughhouse.com)

**revolutions**  
records and cd's

We buy classical LPs

From 1950s - 1970s

We will travel to anywhere in the UK to view  
sizeable collections or can buy by post from  
your lists. We are also interested in purchasing  
your old Hi-Fi equipment.

For prompt attention contact:

Darran Laine, BA (hons)

Revolutions, FF 67 Victoria Road,  
Worthing, West Sussex BN11 1UN

Tel: 01903 209553 • Fax: 01903 230855

email: [info@revolutions-33.fsnet.co.uk](mailto:info@revolutions-33.fsnet.co.uk)

**GRAMOPHONE**

See more classified  
adverts online at

[www.gramophone.co.uk](http://www.gramophone.co.uk)

To advertise in this section  
**call 020 8267 5016**

**BUY • SELL • TRADE**  
vinyl • CDs • DVDs • box sets  
nothing legal refused! (ID required)

**CLASSICAL MUSIC EXCHANGE**

36 Notting Hill Gate, London W11, open 7 days 10am - 8pm

020 7229 3219

Classical CDs wanted, will visit large collection and pay top prices.  
Telephone: 02073801188 Email: [winterfire168@gmail.com](mailto:winterfire168@gmail.com)

Wanted - Vinyl LP record and CD collections and Hi-Fi turntables,  
amps etc." Buyer can collect. Phone Geoff: 01525 237693  
Bedfordshire. Email: [classical\\_records@hotmail.com](mailto:classical_records@hotmail.com)

### EQUIPMENT WANTED

Any old interesting valve amplifiers, Tannoy speakers, Garrard  
301,401 or Linn turntables etc. LP's also bought. Tel: 01502719704.  
Email: [nick@emporiumhifi.demon.co.uk](mailto:nick@emporiumhifi.demon.co.uk)

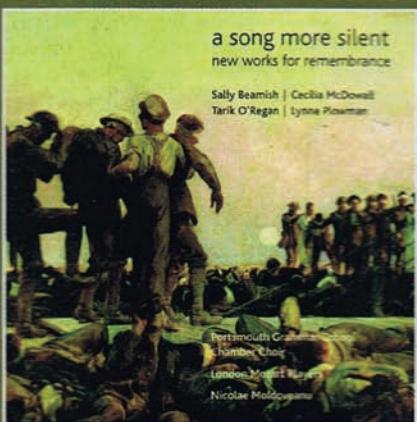
### EQUIPMENT WANTED

A collector seeks 78s of opera singers. High prices paid. Tel: (+44)  
01245 441661.

CLASSICAL 78s AND LPs bought and sold. Many rarities. Lists  
sent free worldwide. Raymond Glaspole, 34 Old High Street,  
Headington, Oxford, OX3 9HN, England. Tel/Fax: +44 (0) 1865 763  
791. [www.glaspolerrecords.com](http://www.glaspolerrecords.com)

## CD FOR SALE

## New Music for Remembrance by leading British composers



'excellent performances throughout'

Gramophone

'exciting and original modern choral music, splendidly performed'

Music Web International



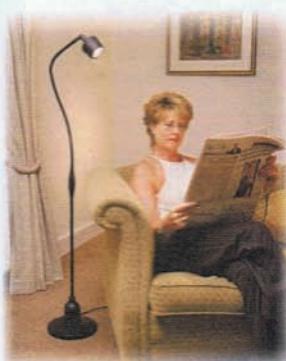
www.pgs.org.uk

Available at [www.amazon.co.uk](http://www.amazon.co.uk),  
[www.hmv.co.uk](http://www.hmv.co.uk)  
and all good record stores [www.avierecords.com](http://www.avierecords.com)



## ACCESSORIES

## See more clearly



"the best thing since printing was invented."

Russell Bryden  
Dumfries & Galloway



Serious Readers



By the age of 60, you will need three times as much light to read as you did in your youth.

### THE RIGHT SOLUTION

An Alex Light will bathe your page in a personal pool of high quality light. This means you will be able to read and concentrate for longer, and in more comfort. It reduces the stress placed on your eyes, especially when you read small print.

### LOOK AFTER YOUR EYES

A dedicated reading light amounts to a lifetime investment in your eyes for just a few pence a day. Try one in your own home for 30 days risk free.



Call for a FREE brochure Quote: 1070

**0800 085 1088**

[www.seriousreaders.com](http://www.seriousreaders.com)

Build to last in Great Britain

## FESTIVALS

## hcmf//

huddersfield  
contemporary  
music festival

In partnership with  
The University of Huddersfield

20-29 November 2009

[www.hcmf.co.uk](http://www.hcmf.co.uk)  
Box Office 01484 430528

Visit the website for special  
online ticket discounts

Limited availability, offers end on or before 23 October 2009

Composer in Residence - Jonathan Harvey  
Featured composers Emmanuel Nuñes  
Richard Barrett // James Dillon // Louis Andriessen



## CHARITY



**"Thank you for  
my window  
on the  
world I  
cannot  
see."**

KATIE

Recipient of a BWBF set

**Katie is blind.** The British Wireless for the Blind Fund provided a specially adapted CD-radio-cassette recorder on permanent free loan. Many, many other visually impaired people are still in need.

### Please will you help?

To find out more, call 01622 754757 or visit us at: [www.blind.org.uk](http://www.blind.org.uk)

**BWBF**



REG. CHARITY No: 1078287

BRITISH WIRELESS FOR THE BLIND FUND

BWBF Dept GramAuds: FREEPOST RRXL-EAXX-AXAT, Maidstone ME14 5DZ

I would like to help the work of the Fund. Please accept my donation of £

Please charge my  VISA/MASTER/CAF card

Expiry Date  /  Signature:

Name

Address

Postcode

Or please donate online at [www.blind.org.uk](http://www.blind.org.uk)

## ADVERTISEMENT

# Brennan JB7

## Good news for CD owners

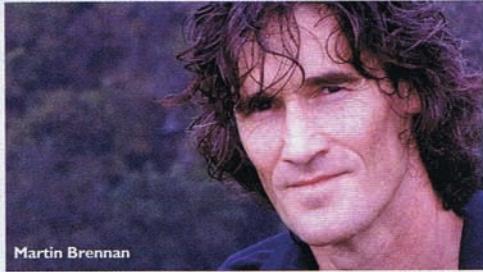
### British company re-invents the HiFi

*"Mr Brennan you are a genius. The JB7 is truly a wonderful thing. I have only owned mine for two days but already it feels like an old friend. I admire its simplicity of operation, its range of functions, its unobtrusive size, and the quality of sound simply delights me. It's all I could wish for. Thank you. Kind Regards"*

When Martin Brennan designed the Brennan JB7 he threw out the rule book. The Brennan is a CD player with a hard disk that stores up to 5,000 CDs. It saves space and clutter and delivers near immediate access to an entire music collection. Customers rediscover/fall in love with their music again simply because the Brennan makes it so accessible. The Brennan also records from vinyl and cassette so you can enjoy your entire music collection but keep it out of the way in another room or retire it to the attic.

You can use the JB7 in two ways. You can use it with loudspeakers or you can play it through your existing HiFi. The Brennan gives names to tracks and albums from a database of 2.6 million CDs as you load each CD. It takes a few minutes to load a CD.

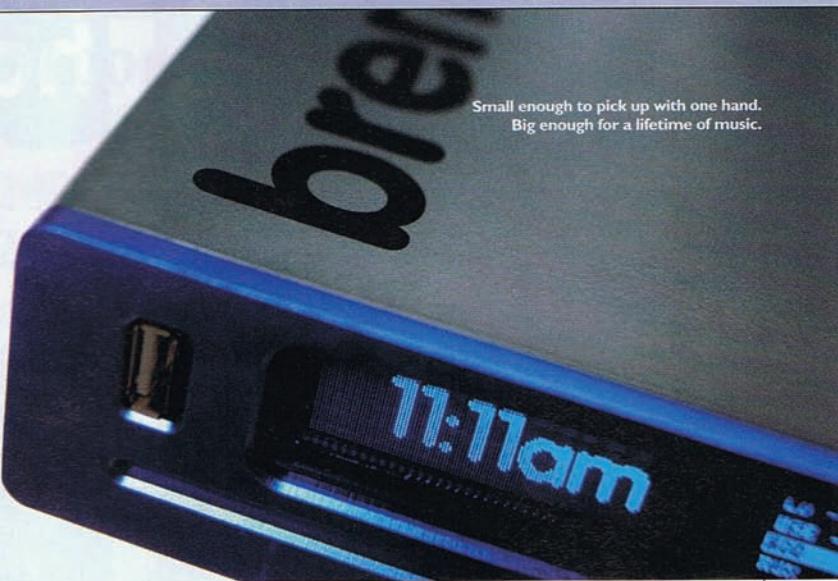
### The face behind Brennan



Martin Brennan

Martin is a physicist and computer engineer. He has around twenty silicon chips to his name, written over a million lines of computer code and co-designed the world's first 64 bit games computer. "I always liked the promise of CDs. It wasn't so much the quality but the quick access to a given track. After vinyl and cassette that was a real plus. My first CD player was a five CD multi changer. My second was a ten CD changer for the car. I liked the idea of quick access to more than one CD and music that didn't repeat after 40 minutes. These players were fine but a bit clunky - there were several seconds of silence between CDs and in the car I could never find the right CD.

A few years ago I had a go at loading my cassette collection onto a PC. Cassette were obsolete but I owned around 100 and the music on them reflected an important period in my life. I recorded all of the cassettes onto the PC over a period of several weeks. The thing is I never listened to the music on the PC. Somehow using the computer to listen to music never worked out. Maybe the computer was in the wrong place but I think it lacked the immediacy of a physical play button. In the end the computer got a virus and the music files were lost - I still had the cassettes thankfully. The JB7 is really my personal ideal music player".



Small enough to pick up with one hand.  
Big enough for a lifetime of music.

The Brennan has a unique text search facility that shows a reducing number of matches as you press successive letters on the remote control. Once you get the hang of it you can find one track or album out of your entire music collection in a few seconds. So to find "Nessun Dorma" you would press letters "NES" or "DOR" and scroll through the shortlist of matches.

### What's the point owning CDs you don't Play?

What's the point in owning hundreds of CDs worth thousands of pounds if you never listen to them? The problem with CDs is that it's quicker to make a cup

of coffee than dip into a CD. Try timing how long it takes to pick a CD, load it in the CD player, play a snippet from a track or two, eject it and put it back where it came from. Then there is the problem of finding music. The print on a CD spine is tiny. What if the track is on a compilation CD? What if the CD is in the car? Then there is the clutter. You need to keep your CDs near the player or you won't play them. So you are forced to share your living space with hundreds of cheap plastic boxes.

CDs are great but they are also inconvenient, inaccessible and a bit of a chore - that's why Martin Brennan designed the Brennan JB7.



### Key Points

Three sizes - up to 5000 CDs

- One button plays the entire collection at random • Text search finds tracks/ albums/ artists in seconds • Browse albums by spinning the volume knob • Display tracks by name as they play • Load

CDs in about four minutes  
 • 2.6 million album database  
 - updated monthly • Seven rainbow colour coded playlists • 180 x 32 soft scrolling vacuum fluorescent display • Segue function blends one track into the next • One touch record from vinyl, cassette or radio  
 • Loads and plays MP3 from USB • Remote control or front panel • Volume knob pushes to use as a selector  
 • Delete tracks you don't like • Clock with alarm • 60 Watt power amplifier • 4.8 x 16 x 22 cm steel and aluminium construction  
 • Small and tough enough if you are on the move • Used by restaurants, hotels, pubs,

dentists, schools • Sold to more than 30 Countries  
 • Backup music to external USB hard disk for safe keeping • "Superb" - Gramophone • "Best Buy" - Hi-Fi Choice • "Huge fun to use...a great talking point" - Daily Mail • Choice of colours Navy Blue or Gun Metal • Optional matching loudspeakers • Prices from £329

**"Huge fun to use... a great talking point"**

Daily Mail



To get the whole story and order visit [www.brennan.co.uk](http://www.brennan.co.uk)

# New Releases & Reviews Index

The latest releases on CD, SACD & DVD

## KEY

- © Full price £11 and over
- © Medium price £8 - £10.99
- © Budget price £6 - £7.99
- © Super-budget price £5.99 and below
- © Reissue © Historic © Blu-ray
- © SACD © DVD-Video

Where known, the banner headings include the anticipated UK issue date of the company's listing (with any exceptions indicated by an asterisk)

# New releases

IN ASSOCIATION WITH  THE ONE-STOP MANUFACTURING SHOP FOR THE MUSIC INDUSTRY  
[www.kdg.fr](http://www.kdg.fr) +44 (0)207 722 7663 OR MOBILE +44 (0)7932 722 800

## Compact Disc

**ALPHA** [www.fugalibera.com](http://www.fugalibera.com)  
**Samaniego** *Vida Es Sueño. Músicos de Su Alteza/González* © ALPHA153  
**APR** [www.aprrecordings.co.uk](http://www.aprrecordings.co.uk)  
**Various Cpsrs** Pf Wks. *Paderewski*. © APR5636  
**AUDITE** [www.audite.de](http://www.audite.de)  
**Various Cpsrs** Cort Wks. *Cornets Náirs/Markl/Strobl*. © AUDITE92 572  
**Various Cpsrs** Pf Wks. *Gulda*. © AUDITE21 404  
**AUVIDIS** [www.auvidis.com](http://www.auvidis.com)  
**Various Cpsrs** Voc Wks. *Wieder-Abertón/Sinfonia Varsovia/Mangou*. © VS178  
**BIS** [www.bis.se](http://www.bis.se)  
**Bach** Cantatas - Anniversary Ed, Vols 1-10. *Suzuki*. © BIS-CD9024/26  
**Bach** Cantatas - Anniversary Ed, Vols 11-20. *Suzuki*. © BIS-CD9027/29  
**Bach** Cantatas - Anniversary Ed, Vols 21-30. *Suzuki*. © BIS-CD9030/32  
**Bach** Cantatas - Anniversary Ed, Vols 31-40. *Suzuki*. © BIS-CD9033/35  
**Bach** Cantatas, Vol 44. *Suzuki*. © BIS-SACD1791  
**Bach CPE** Kybd Wks. *Spányi*. © BIS-CD1493  
**Beethoven** Pf Sons Nos 26, 27 & 29. *Brautigam*. © BIS-SACD1612  
**Dean** Water Music. *Bezaly/Swedish CO/Gruber*. © BIS-CD1576  
**Weiss** Lte Wks. *Lindberg*. © BIS-CD1534  
**Various Cpsrs** Studies Nos 26-43. *Ullen*. © BIS-CD1533  
**BRIDGE** [www.bridgerecords.com](http://www.bridgerecords.com)  
**Schumann** Carnaval. *Kreisleriana. Arabeske. Primakov*. © BRIDGE9300  
**BRILLIANT CLASSICS** [www.joanrecords.com](http://www.joanrecords.com)  
**Bach** Brandenburg Concs Nos 4, 5 and 6. *Belder/Musica Ambion*. © 93987  
**Bach, CPE** Fl Concs. *Takabashi/Concertgebouw CO/Kieft*. © 93988  
**Beethoven** Cpte Pf Trios (r1984). *Borodin Trio*. © BIS-93901  
**Beethoven** Pf Sons Nos 8, 14 & 23 (r1962-64). *Brendel*. © 93993  
**Brahms** Cpte Songs & Duets. *Various artists*. © BIS-93936  
**Brahms** Pf Wks. *Austba*. © 93990  
**Brahms** Vn Sons. *Pauk/Vignoles*. © BIS-93989  
**Chopin** Cpte Polonoises. *Nauta*. © 93995  
**Frescobaldi** Seconde Libro di Toccate. *Loreggian/Schola Gregoriana 'Scriptoria' Bellinzona*. © BIS-93794  
**Haydn** Concertini & Divertimenti. *Loreggian/L'Arte dell'arco*. © 94004  
**Haydn** Vn Concs Nos 1, 3 & 4. *Guglielmo/L'Arte dell'arco*. © 94003  
**Josquin Desprez** Motets (r1999). *Orlando Consort*. © BIS-93939  
**Mendelssohn** Octet. Pf Sxt. *Amati Sig Orbi*. © BIS-93991  
**Mondonville** Sons (r1996). *Musiciens de Louvre/Minkowski*. © 93906  
**Morales** Mass for St Isidore (r1995). *Gabrieli*

**Consort & Phryz/McCreesh**. © BIS-93904  
**Orff** Carmina Burana. *Sols/RPO/Cooke, R.* © BIS-9155  
**Paganini** Vn Concs Nos 2 & 5. *Dubach/Monte Carlo PO/Foster, L*. © BIS-93992  
**Pujol** Cpte Gtr Duos. *Mirto/Villadangua*. © BIS-9088  
**Purcell** Songs. *Chance/Florilegium*. © BIS-93937  
**Rossini** Ovs. *RPO/Batiz*. © BIS-93994  
**Scarlatti**, D Gtr Sons (r1998). *Attademo*. © BIS-9125  
**Stravinsky** Orch Wks (r1995). *Orpheus CO*. © BIS-9089  
**Various Cpsrs** Gtr Wks. *Various artists*. © BIS-9090  
**CARL DAVIS COLLECTION**  
**Davis** Cyrano. *Royal Ballet Sinfonia/Murphy*. © CDC003  
**CHANOS** [www.chanoso.net](http://www.chanoso.net)  
**Beethoven** Cpte Stg Qts. *Borodin Qt.* © BIS-CHAN10553  
**Martinu** Chbr Wks. *Schubert Ens.* © BIS-CHAN10551  
**Mozart** Duo Sons, Vol 2. *Duo Amadei*. © BIS-CHAN0764  
**Palestrina**, Victoria. *White* Voc Wks. *Nordic Voices*. © BIS-CHAN0763  
**Rachmaninov** Miserly Knight. *BBC PO/Noseda*. © BIS-CHAN10544  
**Spoliansky** Happiest Days Of Your Life. King Solomon's Mines. *BBC Concert Orch/Gamba*. © BIS-CHAN10543  
**Various Cpsrs** Ger & Mindl Wks. *Ogden/Stephens, A.* © BIS-CHAN10563  
**Various Cpsrs** Op Excs. *Barker/LPO/Parry*. © BIS-CHAN3161  
**CHANNEL CLASSICS** [www.channelclassics.com](http://www.channelclassics.com)  
**Brahms** Sym No 1. *Budapest Fest Orch/Fischer, I.* © BIS-CCSSA28309  
**Handel** Arias. *Zimmer/Schneemann/Musica Ambion*. © BIS-CCSSA29209  
**COLLEGium** [www.collegium.co.uk](http://www.collegium.co.uk)  
**Rutter** Ch Wks. *Cambridge Singers/Rutter*. © BIS-CSCD305  
**CORO (THE SIXTEEN PRODUCTIONS)** [www.the-sixteen.org.uk](http://www.the-sixteen.org.uk)  
**Bach** Christmas Oratorio. *Cantatas Nos 34, 50 & 147. Mass in B Minor. Sixteen/Christophers*. © BIS-COR16072  
**Handel**, Steffani Dixit Dominus. *Sixteen/Christophers*. © BIS-COR16076  
**Traditional Acoustic World Collection**. *Various artists*. © BIS-COR16075  
**Various Cpsrs** Voc & Chbr Wks. *Le Jardin Secret*. © BIS-COR16074  
**Various Cpsrs** Voc Wks. *Sixteen/Christophers*. © BIS-COR16073  
**CPO** [www.cpo.de](http://www.cpo.de)  
**Boccherini** Vc Concs. *Stuttgart CO/Goritzki*. © BIS-CPO777 113-2  

Contact us for our catalogue of 1000s of second-hand classical CDs & DVDs. Or visit [www.cds-unlimited.co.uk](http://www.cds-unlimited.co.uk).

Classical CDs and DVDs wanted. Large quantities collected F.O.C.

**CDs Unlimited**  
2 Laburnum Gardens, London N213HU  
Tel: 0208 245 9285  
Fax: 0208 360 5979  
Email: [sales@cds-unlimited.co.uk](mailto:sales@cds-unlimited.co.uk)

**Bruch** Arminius. *Begemann/Smallwood/Max*. © CPO777453-2  
**Bruell** Pf Wks. *Oebler*. © CPO777446-2  
**Casella** Sinfonia. *West German RSO/Francis*. © CPO777265-2  
**Graun, C & J** Vn Trios. *Amis de Philippe/Rémy*. © CPO777423-2  
**Haydn** Pf Trios. *Trio 1790*. © CPO777244-2  
**Kraus** Ch Wks. *La Stagione, Frankfurt/Schneider*. © CPO777409-2  
**Lehár** Friederike. *Kaiser/Schwartz/Schirmer*. © CPO777330-2  
**Nicolai** Templario. *Sols/Chemnitz Op/Cb/Robert Schumann* PO/Beermann. © CPO777434-2  
**Ries, F** Dbl Hn Conc. *Vn Conc. Sols/Vienna Akademie/Willens*. © CPO777353-2  
**Röntgen** Syms Nos 8 & 15. *Fuggis/North German Rad PO/Porcelijn*. © CPO777307-2  
**Telemann** Sacred Wks. *La Stagione, Frankfurt/Schneider*. © CPO777397-2  
**DACAPO** [www.dacapo-records.dk](http://www.dacapo-records.dk)  
**Holmboe** Vn Sons. *Haiduc. Hansen/Bjørke*. © BIS-226063  
**Jorgensen** Moon-Pain. *Goblin Dance. Lisbon Revisited. Remix Ens/Oja/Hillier*. © BIS-226505  
**Nørgård** Pf Wks. *Kaltoft*. © BIS-226089  
**Ruders** Chbr Wks. *Birmingham Contemporary Music Group/Knusen*. © BIS-226028  
**Ruders** Gr Wks. *Sivebaek/Brandt/Fyn Ens*. © BIS-226542  
**Various Cpsrs** Vn & Pf Wks. *Schneider, E/Sterk*. © BIS-226519  
**DECCA** [www.deccaclassics.com](http://www.deccaclassics.com)  
**Mendelssohn** Sym No 3. *Pf Conc No 3. Humboldt Cantata. Prosseda/Gewandhaus, Leipzig/Chailly*. © BIS-478 1525  
**Various Cpsrs** Arias. *Kaufmann*. © BIS-478 1463  
**Various Cpsrs** Voc Wks. *Marianelli*. © BIS-478 9282  
**DELPHIAN RECORDS LTD** [www.delphianrecords.co.uk](http://www.delphianrecords.co.uk)  
**Schumann** Pf Wks. *Wilde*. © DCD34050  
**DEUTSCHE GRAMMOPHON** [www.deutschegrammophon.com](http://www.deutschegrammophon.com)  
**Handel** Voc Wks. *Sardelli*. © BIS-477 8361  
**Various Cpsrs** Summer Night Concert, Schoenbrunn 2009. *VPO/Barenboim*. © BIS-476 3475  
**Various Cpsrs** Fantasie. *Benedetti/Grunyuk/Harding/Litton/Petrenko*. © BIS-476 3399  
**DEUTSCHE HARMONIA MUNDI** [www.bmgclassics.com](http://www.bmgclassics.com)  
**Various Cpsrs** Lava. *Kermes/Musica Nova/Osle*. © BIS-88697 54121-2  
**DIVINE ART** [www.divine-art.com](http://www.divine-art.com)  
**Ellis** Org Wks. *Frost*. © BIS-477 8361  
**Various Cpsrs** Pf Wks. *Goldstone*. © BIS-477 8361  
**DIVOX** [www.divox.com](http://www.divox.com)  
**Castiglioni** Cpte Ob Wks. *Zoboli/Svizzera Italiana Orch*. © BIS-CDX20802  
**DYNAMIC** [www.dynamic.it](http://www.dynamic.it)  
**Beethoven** Pf Sons. *Giesecking*. © BIS-477 8361

 **Crotchet**  
CLASSIC VALUE

The Crotchet Web Store  
Dedicated to Classical Music, Jazz & Film Soundtracks. Search our on-line database & order securely.  
[www.crotchet.co.uk](http://www.crotchet.co.uk)



www.mdt.co.uk

The Specialists for Classical Music  
Over 65,000 titles  
CDS | SACDS | DVDS | BOOKS  
Tel. 01332 540240 info@mdt.co.uk

**Cagnoni** Don Bucefalo. *Sols/Slovak Cbr/Cb/Italian International Orch/Caldi.* (P) 2 CDS634/1-2  
**Carnicer** Elena e Costantino. *McPerson/Madrid SO/Cobos.* (P) CDS619/1-2  
**Vivaldi** Agrippa (pp2008). *Sols/Hofnusici/Macek.* (P) 2 CDS62/1-2

**Various Cpsrs** Elisabeth Schwarzkopf - Rare Recs, Vol 2. *Schwarzkopf.* (M) (P) IDI6576

**ECM NEW SERIES** www.ecmrecords.com

**Various Cpsrs** Wks. *Widmann/Lepper.* (P) 476 3310

**FUGA LIBERA** www.fugalibera.com

**Reger** Serenades. Qnt. *Oxahy.* (P) FUG553

**GIMELL** www.gimell.com

**Brumel, Isaac. Lassus** Ch Wks. *Tallis Scholars/Phillips.* (M) (P) CDGIM211

**GLOSSA** www.glossamusic.com

**Various Cpsrs** Voc & Org Wks. *Vellard/Lequay.* (P) GCDP32303

**HÄNSSLER CLASSIC** www.haenssler.de

**Liszt** Vn & Pf Wks. *Eichhorn/Arens.* (P) CD98 588

**HYPERION** www.hyperion-records.co.uk

**Bach** Vn Sons & Partitas. *Ibragimova.* (P) 2 CDH6791/2

**Britten** Saint Nicolas. *Rolfe Johnson/Corydon Signs/ECO/Best.* (B) (P) CDH55378

**Byrd** Byrd Ed, Vol 12. *Cardinal's Musick/Carwood.* (P) CDA67675

**Clementi** Pf Sons, Vol 4. *Shelley.* (M) (P) CDA67738

**Guerrero** Battle Mass. Voc Wks. *Westminster Cathedral Cb/O'Donnell.* (S) CDH55340

**Handel** Kybd Stes. *Haydn* Pf Sons. *Hewitt.* (P) CDA67736

**Haydn** Pf Trios, Vol 2. *Florestan Trio.* (P) CDA67757

**Martucci, Respighi** Orch Songs. *Madalin/Eco/Bonavera.* (B) (P) CDH55049

**Mortelmans** Homeric Sym. *Royal Flemish PO/Brabins.* (P) CDA67766

**Prokofiev** Vc Conc. *Gerhardt/Bergen PO/Litton.* (P) CDA67705

**Purcell** Ayres For The Thtr. *Parley Of Instruments/Goodman.* (B) (P) CDS44381/3

**Scarlatti, A** Davidis pugna et victoria. *Sols/Academia Montis Regalis/De Marchi.* (P) CDA67714

**Stravinsky** Ballets. *BBC Scottish SO/Volkov.* (P) CDA67698

**Various Cpsrs** Ch Wks. *Westminster Cath Cb/Baker.* (P) CDA67707

**Various Cpsrs** Lte Wks. *Kenny.* (P) CDA67776

**Various Cpsrs** Pushkin Songs. *Rodgers/Martineau.* (P) CDA67773

**Various Cpsrs** Voc Wks. *Gothic Voices/Page.* (S) CDH55283

**Various Cpsrs** Ch Wks. *Various artists.* (S) (B) HYP41

**IDIL BIRET ARCHIVE**

**Beethoven** Pf Sons, Vol 6. *Biret.* (S) 8 571262

**Beethoven/Liszt** Syms Nos 6 & 9. *Biret.* (S) 8 571264/5

**Ravel, Saint-Saëns** Pf Concs. *Biret/Bilkent SO/Fournet.* (S) 8 571272

**LANDOR RECORDS** www.landorrecords.co.uk

**Britten, Kodály, Roxburgh** Vc Wks. *Barralet.* (P) LAN289

**Liszt** Années de pèlerinage – année 1: Suisse. *Novacek.* (P) LAN290

**Medtner, Prokofiev, Scriabin** Pf Wks. *Ilnitskaya/CBSO/Seal.* (P) LAN288

**LONDON SINFONIETTA** www.londoninfonietta.org.uk

**Various Cpsrs** Orch Wks. *Various artists.* (M) SINFCD22009

**LPO** www.lpo.co.uk

**Ireland** London Ov. Pf Conc. *Forgotten Rite Prelude. Joyce/LPO/Boult.* (M) LPO0041

**Tchaikovsky** Syms 1 & 6. *LPO/Jurawski.* (P) LPO0039

**Various Cpsrs** Orch Wks (r1934/36). *LPO/Beecham.* (M) (P) LPO0040

**LSO LIVE** www.lso.co.uk

**Sibelius** Syms Nos 1-7. *Kullervo. Groot/Mattei/LSO/Davis, C.* (S) (P) LSO00191

**LTM** www.ltmrecordings.com

**Vaughan Williams** Sinfonia Antarctica. *Scott of the Antarctic. LPO/Boult.* (P) CD41024

**MEDIANE SRL** www.mediane.it

**Various Cpsrs** O Sole Mio. *Mimi Palmiero.* (P) MB13004

**METIER** www.divine-art.com

**Various Cpsrs** Fl & Pf Wks. *Milan/Ball.* (P) MSV28510

**MICHAEL NYMAN** www.mrnrecords.com

**Nyman** Love Counts. *Man And Boy: Dada. Slater/Almeida Op/Michael Nyman Band.* (S) MNRCD203

**Nyman** Orch Wks. *Michael Nyman Orch/Nyman.* (S) MNRCD202

**Nyman** Voc Wks. *Angel/Zavalloni/Nyman Qt.* (S) MNRCD201

**MIRARE**

**Beethoven** Pf Wks. *Neuburger.* (P) (CD + DVD) MIR080

**NONESUCH** www.warnerclassics.com/nonesuch

**Various Cpsrs** A/Rhythmia. *Alarm Will Sound.* (P) 7559 79933-0

**ONDINE** www.ondine.net

**Elgar, Schnittke** Va Concs. *Carpenter, DA/Philib/Escenbach.* (P) ODE1153-2

**Hindemith** Marienleben. *Isokoski.* (P) ODE1148-2

**Paganini** Vn Duos. *Eskelinen/Kunisato.* (P) ODE1142-2

**Rautavaara** Concs. *Various artists.* (S) ODE1156-2Q

**ONYX CLASSICS**

**Paganini** Caprices. *Ebnes.* (P) ONYX4044

**OPELLA NOVA**

**Handel** In the Playhouse. *L'Avventura London/Ozmo.* (P) ONCD0014

**OPERA RARA** www.opera-rara.com

**Donizetti** Parisina. *LPO/Parry.* (P) ORC40

**ORCHID**

**Korngold, Rosza** Vn Concs. *Trusler/Düsseldorf SO/Shimozaki.* (P) ORC100005

**Schubert** Schöne Müllerin. *Gilchrist/Tilbrook.* (P) ORC100006

**ORFEO**

**Brahms, Debussy, Kodály** Vc Sons. *Fournier/Holetscheck.* (M) C798 091B

**Brahms, Mozart** Pf Wks. *Backhaus/VPO/Böhm.* (M) (P) C796 091B

**Henze** Gogo no Eiko. *Sols ind Midoriwara/RAI/Nat SO/Albrecht.* (M) (P) C794 092I

**Mozart** Syms Nos 25 & 40. Pf Conc No 14. *Guilda/Concertgebouw/Savallisch.* (M) (P) C795 091B

**Offenbach** Tales of Hoffmann. *Sols ind Domingo/VPO/Levine.* (M) (P) C793 093D

**OUR RECORDINGS** www.our-recordings.com

**Various Cpsrs** Café Vienna. *Petri/Hannibal.* (P) 6220601

**PARATY**

**Beethoven** Pf Wks. *Valentin.* (P) PARATY109104

**PHILIPS** www.philipsclassics.com

**Beethoven** Cpte Pf Sons. *Brendel.* (S) (P) 478 1821

**PHOENIX EDITION**

**Beach** Rendezvous. *Voc Wks. Waszinicki/Meininger Trio.* (P) 188PHOENIX

**Durante** Concertinos Nos 1-8. *Köln Conc/Ehrhardt.* (M) 427PHOENIX

**Kraus** Cpte Syms. *Köln Conc/Ehrhardt.* (M) 424PHOENIX

**Schubert** Syms Nos 5, 6, 8 & 9. *Salzburg Camerata Academia/Végh.* (M) 437PHOENIX

**Vivaldi** Concertos. *Köln Conc/Ehrhardt.* (M) 434PHOENIX

**PRAGA DIGITALS**

**Sibelius, Smetana** Stg Qts. *Kocian Qt.* (P) DSD250257

**PROFIL** www.haensslerprofil.de

**Mendelssohn** Voc Wks. *Otto/Brunner.* (M) PH09045

**Schumann, Strauss, R** Orch Wks. *Staatskapelle Dresden/Kempe.* (M) PH08053

**Titz** Stg Qts For The Imperial Court Of St Petersburg. *Hoffmeister Qt.* (M) PH09046

**Weber** Freischütz. *Sols/Dresden Staatskapelle/Elmendorff.* (M) (P) PH07060

**RCO LIVE**

**Schumann** Scenes from Goethe's Faust. *Sols/Netherlands Rad Cb/Concertgebouw/Harnoncourt.* (M) (P) RCO09001

**SONY CLASSICAL** www.sonyclassical.co.uk

**Schumann** Pf Son No 3. *Kauten.* (P) 88697 36059-2

**Weber** Cl Concs. *Cisola/Russian Cbr PO/Gilbo.* (P) 88697 37632-2

**SWEDISH SOCIETY** www.prophonerecords.se

**Linde** Syms Nos 1 & 2. *Gavle SS/Sundkvist.* (P) SSACD1133

**WERGO** www.wergo.de

**Stockhausen** Kontra-Punkte. *Recherche Ens/Huber.* (P) WER6717-2

**WIGMORE HALL LIVE** www.wigmore-hall.org.uk

**Kurtág, Schubert** Pf Sons. *Biss.* (M) WHLIVE0030

**Wolf** Voc Wks. *Holzmair/Cooper.* (M) WHLIVE0029

**ZIG ZAG TERRITOIRES** www.zig-zag-territoires.com

**Anonymous** Ch Wks. *Douce Mémoire/Dadre.* (P) ZZT090901

**Matteis** Vn Wks. *Beyer, A/Gli Incogniti Ens.* (P) ZZT090802

**Zelenka** Penitenti al Sepolchro del Redentore. *Sols/Collegium Vocale 1704/Collegium 1704/Luks.* (P) ZZT090803

**ZYX** www.zyxmusic.co.uk

**Bizet** Carmen. *Various artists.* (S) (P) CLA10090-2

## DVD

### BEL AIR CLASSIQUES

**Grieg** Peer Gynt. *Sols ind Kobl, Bidzinski & Vojé/Zurich Op/Jensen.* (P) BAC050

### DEUTSCHE GRAMMOPHON

www.deutschegrammophon.com

### Various Cpsrs

Centennial Gala. *NY Met.* (P) 073 4538

### DYNAMIC

www.dynamic.it

### Daugherty

Jackie O (pp2008). *Sols/Bologna Thr/Orch/Franklin.* (P) 33605

### Leo

L'Alidoro. *Ermolli/Schiavo/Florio.* (P) 33588

### MEDICI ARTS

mediciarts.co.uk

### Beethoven

Ode to Freedom. *Bernstein.* (P) 207 2039

### Beethoven, Bernstein, Sondheim

Reflections. *Israel PO/Bernstein.* (P) 307 8278

### Beethoven, Bruch, Stravinsky

Berlin Philharmonic European Concert. *Repin/BPO/Rattle.* (P) 205 6978

### Handel Commemoration

Various artists. (P) 205 7458

### Mussorgsky

Khovanshchina. *Sols ind Burchuladze & Katsberga/Bavarian St Orch/Nagano.* (P) 207 2428

### Schubert

Rehearsal & Performance, Vol 3. (P) 207 2198

### Schumann

Voc Wks. *Hampson.* (P) 207 2508

### NAXOS

www.naxos.com

### Mascagni

Amica. *Slovak CO/Benzi.* (P) 2 110262

### NVC ARTS

Knussen. *Prokofiev, Ravel* Maurice Sendak from Glyndebourne Fest. (P) (B) 5186 55668-2

### OPUS ARTE

www.opusarte.com

### Purcell

Dido & Aeneas (pp2009). *Sols ind Connolly & Meachem/OAE/Hogwood.* (P) OA1018D

### Schumann, R & C

Twin Spirits (pp2007). *Jacobi/Sting/Styler/Evans/Keenlyside/Burnside.* (M) OA0994D

### Various Cpsrs

Ballet excs. *Various artists.* (M) (B) OA1019D

### SEVENTH ART PRODUCTIONS

Beethoven In Search of Beethoven. *Various artists.* (P) SEV156

## CLASSICAL CD

SPECIALIST FRIENDLY SERVICE AT VERY LOW MAIL ORDER PRICES

AT OUR REFURBISHED LARGER SHOP

3/5HIGH PAVEMENT

NOTTINGHAM NG1 1HF

tel: 0115 948 3832

Please phone, write or email us at [classicalcd@hotmail.co.uk](mailto:classicalcd@hotmail.co.uk) for details of our current offers

## TACET + TACET + TACET

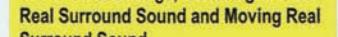
**Beware of Emotions !**

Exciting CDs, LPs, SACDs and DVDs for classical music lovers.

Pioneer Recordings, including TACET

Real Surround Sound and Moving Real Surround Sound.

+ [www.tacet.de](http://www.tacet.de) + [www.tacet.de](http://www.tacet.de) + [www.tacet.de](http://www.tacet.de) +

 Winner of the German Music Critics Award !

## Advertisers Index

<b>A</b>	
Audiolincs	139
Audio Reference	142
<b>B</b>	
Bath CDs	PR112
Boydel & Brewer	76
Brennan JB7	148
Bridge Records	90
Brotherwood Automility	134
<b>C</b>	
Cadagon Hall	36
Chandos	25, 60
Channel Classics	33
Chantage	151
Clarinet Classics	84
Classics Direct	PR132
<b>D</b>	
Dali DK	56
Dertour	82
Divine Art	70
<b>E</b>	
ECM Records	52
EMI	4
English National Opera	155
<b>F</b>	
Farao Gmbh	84
<b>H</b>	
Harmonia Mundi	113
Hungarian Liszt Society	110
Hyperion	72
<b>I</b>	
ICS	92
<b>L</b>	
London Music Masters	110
London Philharmonic Orchestra	106
LSO Live	11
<b>M</b>	
Margarete Rolle Promotions	110
MDT Classics Ltd	MR100
Metronome	80
M.S.M.C	90
<b>N</b>	
Naïve Classique	50
Naxos	7,62
NMC Recordings	56
<b>O</b>	
Oehms Classics	99
Onyx Classics	59
OP111 Productions	106
Opera Rara	32
Opus Arte	116
Orchid Music	70
<b>P</b>	
PJ Hifi	138
<b>R</b>	
Rayleigh Hifi	76
Red Priest	132
Royal Philharmonic Orchestra	76
<b>S</b>	
Sony	20, 44
Supraphon	83
<b>T</b>	
Testament	124
The Royal Concertgebouw	34
The Sixteen	59
<b>U</b>	
Universal	22
<b>W</b>	
Welsh National Opera	98
Wigmore Hall	156
<b>Y</b>	
Yamaha	46
<b>Z</b>	
Zigzag Territories	80
North America	
Allegro	A9
Crystal	A10
Naxos	A4
San Fransico Symphony Orchestra	A6
Sony	A10

**PR** Premier Retailer  
**MR** Mail Order Retailer



Join Chantage, BBC Radio 3  
 Choir of the Year 2006, for  
 our magnificent retrospective  
 concert to celebrate our  
 10th anniversary as one of  
 the UK's leading amateur choirs.

Saturday 7 November, 7.30pm  
 Royal College of Music  
 Amaryllis Fleming Concert Hall  
 London SW7 2BS

Buy your ticket now for a  
 choral celebration you will  
 never forget - highlights  
 include Benjamin Britten,  
 Eric Whitacre, Frank Martin.  
 Tickets £10 (£7 concessions)

**Box office number:**

020 7591 4314

or book online at

[www.boxoffice.rcm.ac.uk](http://www.boxoffice.rcm.ac.uk)



Buy our  
 Christmas CD  
 'Hark! Chantage at  
 Christmas' on  
[www.amazon.co.uk](http://www.amazon.co.uk)

[www.chantage.org](http://www.chantage.org)

Registered Company Limited by Guarantee - No. 5734117

Reviews  
Index

## A

Adams  
Doctor Atomic Symphony **D 128**Agricola  
Gaudemus omnes in Domino **111**Anonymous  
Agnes, Beatae Virginis **113**Allmayne and Corant **99**Amo Christum, in cuius  
thalamum introivi **113**The Battle **99**Beata Agnes in medio flammam **113**Cantabant sancti canticum novum **113**Chanson nouvelle de tous les  
cris de Paris **111**Corant **99**Corant (de la Durette) **99**Coranto **99**England be Glad **109**The Flying Horse **99**Gray's Inn Maske **99**Hec est preclarum **109**John come kiss me now **99**King's Pavan **109**Madame d'amours **109**Maugré danger pompera  
Magdalene **111**O waerde mont **111**Se j'ayme inon amy **111**Sequenza in onore di Sant'Agnese **113**Stans Beata Agnes **113**Tom of Bedlam **99**Tous nobles cueurs **111**Austin  
Concertino (ed Ellis) **74**

B

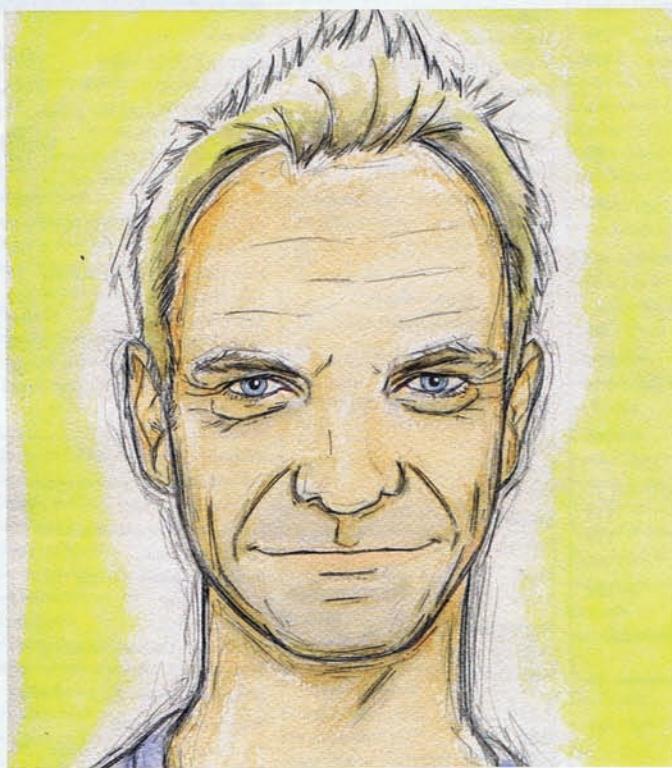
Bacewicz  
Overture **74**Violin Concertos – Nos 1, 3 & 7 **74**Bach, JS  
Cantatas – Nos 13, 73,  
81 & 144 **102**Cantatas – Nos 57, 110 & 151 **102**Goldberg Variations **94**Solo Cello Suite No 1, BWV1007 **91**Solo Cello Suites – No 1, BWV1007;  
No 2, BWV1008 (arr viola) **95**Bach, WF  
Fantasies – FK19; FK23; FKv2 **94**Fugues – Nos 1, 2, 3 & 6 **94**Harpsichord Sonatas – FK3; FK7 **94**Polonoises – Nos 1, 7, 8 & 11 **94**Bacheler  
A Gallyard by Mr Dan Bacheler **99**Ballard  
La courante sarabande **99**Bartók  
Violin Concerto No 2 **122**Beethoven  
Fidelio – Gott! Welch Dunkel hier! **117**Leonore Overture No 3 **125**Piano Concerto No 1 **101**Piano Concerto No 2 **74, 75, 101**Piano Concerto No 3 **74**Piano Concerto No 4 **D 128, 75**Piano Sonatas – Nos 1, 19 & 20 **101**Piano Sonata No 2 **97, 101**Piano Sonatas – Nos 3, 5 & 18 **101**Piano Sonatas – Nos 6; 26; 29,  
'Hammerklavier' **101**

Piano Sonatas – No 8, 'Pathétique'; No 14, 'Moonlight' <b>101</b>	<b>Chabrier</b> Souvenirs de Munich <b>93</b>	In the South, 'Alassio', Op 50 <b>79</b>	Violin Concerto, HobVIIa/1 <b>81</b>
Piano Sonatas – Nos 10 & 17 <b>101</b>	<b>Champion</b> Missa de Sancta Maria Magdalena <b>111</b>	Serenade, Op 20 <b>79</b>	<b>Heggie</b> The End of the Affair – Nineteen Forty-four, March, May, June <b>115</b>
Six Ecossaises, WoO83 <b>97</b>	<b>Cherubini</b> Anacrón Overture <b>122</b>	<b>F</b>	<b>Heitzeg</b> Sandhill Crane <b>99</b>
Symphonies – Nos 2 & 6 <b>D 77</b>	Requiem <b>D 129</b>	Apres une rêve, Op 7 No 1 <b>86</b>	<b>Henry VIII</b> Adieu madame <b>109</b>
Symphony No 5 <b>125</b>	<b>Chopin</b> Etudes – Op 10; Op 25 <b>94</b>	Requiem <b>D 129</b>	Consorts – VIII; XII; XIII <b>109</b>
Violin Concerto <b>74</b>	Etudes, Op 25 – Nos 2, 3 & 5 <b>97</b>	<b>Fayrfax</b> Lauda vivi alpha et oo <b>109</b>	En vray amoure <b>109</b>
<b>Beethoven/Liszt</b>	Mazurka No 30, Op 50 No 1 <b>97</b>	<b>Fennimore</b> Five Rivers <b>99</b>	Helas madame <b>109</b>
Symphonies – Nos 1 & 2 <b>101</b>	Piano Concerto No 2 <b>122</b>	<b>Ferguson</b> Piano Concerto <b>74</b>	O My Heart <b>109</b>
Symphony No 5 <b>101</b>	Piano Sonata No 3 <b>97</b>	<b>Finzi</b> Eclogue, Op 10 <b>74</b>	Tandernaken <b>109</b>
Symphony No 7 <b>101</b>	<b>Chopin/Liszt</b> Polish Songs, Op 74 <b>94</b>	<b>Foerster</b> Cello Concerto <b>78</b>	Though some saith <b>109</b>
<b>Bellini</b>	<b>Cilea</b> Adriana Lecouvreur – See now, I am exhausted; Poor little flowers <b>115</b>	<b>Heyne</b> Symphony No 9 <b>103</b>	<b>Henze</b> Symphony No 9 <b>103</b>
Norma <b>114</b>	Gloria – O mia cuna <b>115</b>	<b>Holborne, A</b> Mr Holborn's Last Will and Testament <b>99</b>	<b>Heyne</b> Ce n'est pas jeu <b>111</b>
<b>Benedictus de Opitiis</b>	<b>Compère</b> Mais que che fut secrément <b>111</b>	<b>G</b>	<b>d'Indy</b> Istar <b>122</b>
Sub tuum presidum <b>109</b>	Le Renvoy <b>111</b>	<b>Giordano</b> Fedora – Tutto tramonta <b>115</b>	<b>J</b>
<b>Berg</b>	<b>Copratio</b> Fantasies pour violon <b>103</b>	Siberia – Nel suo amore <b>115</b>	<b>Jackson, G</b> Ave Maria <b>104</b>
Violin Concerto <b>74</b>	Funeral Teares <b>103</b>	<b>Gismonti</b> Águas and Dança <b>88</b>	Cecilia Virgo <b>104</b>
<b>Berlioz</b>	The Masque of Squires <b>103</b>	Carmen <b>88</b>	Honor, virtus et potestas <b>104</b>
Requiem <b>D 129</b>	Songs of Mourning <b>103</b>	Chora Antônio <b>88</b>	Hymn to the Trinity <b>104</b>
Roman Carnival Overture <b>122</b>	<b>Couperin, F</b> Les goûts-réunis – Suite <b>91</b>	Dança dos escravos <b>88</b>	Lux mortuorum <b>104</b>
<b>Blondeau</b>	<b>Crumb</b> Solo Cello Sonata <b>D 78</b>	Dois Violões <b>88</b>	Not Faceless Angel <b>104</b>
Basses dances – La Magdalena <b>111</b>	<b>D</b>	Lundú <b>88</b>	O sacrum convivium <b>104</b>
<b>Bofrin</b>	<b>De Fesch</b> Sonata, Op 8 No 3 <b>91</b>	Mestiço and Caboclo <b>88</b>	Orbis patrator optime <b>104</b>
Et trop penser <b>111</b>	<b>De la Rue</b> Amy je prends congé de vous <b>111</b>	Palhaço <b>88</b>	Salve regina 2 <b>104</b>
<b>Boito</b>	Autant en emporte le vent <b>111</b>	Saudações <b>88</b>	Salve regina <b>104</b>
Mephistopheles – To the moonlit waves they cast him <b>115</b>	Dieu la gard la bergerette <b>111</b>	Sertões Veredas <b>88</b>	Song (I gaze upon you) <b>104</b>
<b>Bouchot</b>	Entre Petronne and Saint Quentin <b>111</b>	Zig Zag <b>88</b>	To Morning <b>104</b>
Les cris de Marseille <b>111</b>	Fors seulement Pipelare <b>111</b>	<b>Glazunov</b> Violin Concerto <b>125</b>	<b>Jacotin</b> Beati omnes <b>109</b>
<b>Brahms</b>	Helas Oliver Vasselin <b>111</b>	<b>Gluck</b> Iphigenie in Aulis – Overture <b>75</b>	<b>Janequin</b> Le cris de Paris <b>111</b>
German Requiem <b>D 129</b>	Je ne pourroy plus celer <b>111</b>	<b>Górecki</b> Good Night, 'In memoriam Michael Vyner', Op 63 <b>93</b>	<b>Johnson II, R</b> Allmans – Hit and Take It <b>99</b>
Hungarian Dances, WoO1 – No 5 (orch Schmeling) <b>87</b>	Joye me fuit et douleur <b>111</b>	<b>Guerrero</b> Requiem <b>D 129</b>	The Noble Man <b>99</b>
Piano Concerto No 2 <b>125</b>	Kyrie improvise <b>111</b>	<b>H</b>	Pavins – in F minor; in C minor <b>99</b>
Piano Quintet, Op 34 <b>88</b>	Mon mignault musequin <b>111</b>	<b>Handel</b> 12 Solo Sonatas, Op 1 <b>88</b>	The Prince's Almain <b>99</b>
String Quartet No 1, Op 51 No 1 <b>88</b>	On doit bein aymer l'oysellet <b>111</b>	Agrippina – Pur ritorno a rimirarvi; Vieni, o cara <b>114</b>	<b>Josquin des Pres</b> Plaine de duel <b>111</b>
Symphonies – 1, 3 & 4 <b>87</b>	Pourquoynon <b>111</b>	Alcina – Overture; Pensa a chi geme <b>114</b>	<b>K</b>
Symphony No 2 <b>87, 125</b>	Puisque Robin j'ay a nom <b>111</b>	Alexander's Feast <b>D 104</b>	Kastner Les cris de Paris <b>111</b>
Variations on a Theme by Haydn, 'St Antoni Chorale', Op 56a <b>87</b>	Quand je voy renouveler <b>111</b>	Apollo & Dafne – Come rosa in su la spina <b>114</b>	<b>Kennedy</b> Natural Periclitati <b>99</b>
<b>Britten</b>	Vecy le mai <b>111</b>	Chaconne, HWV435 <b>95</b>	Knaifel O Heavenly King <b>93</b>
In memoriam Dennis Brain <b>105</b>	<b>Debussey</b> Jeux <b>122</b>	Dalla guerra amorosa <b>114</b>	Kotche Mobile – Parts 1 & 2 <b>D 128</b>
Les illuminations <b>105</b>	<b>Delius</b> Requiem <b>D 129</b>	Keyboard Suites, Set 1 – No 2 in F, HWV427; No 8, HWV433 <b>95</b>	Krenek Serenade, Op 4 <b>93</b>
Movements for Clarinet Concerto <b>105</b>	A Village Romeo and Juliet – The Walk to the Paradise Garden <b>79</b>	Ode for St Cecilia's Day <b>D 104</b>	Krommer String Quartets – Op 19 No 2; Op 74 No 3; Op 103 No 3 <b>89</b>
Rondo concertante <b>105</b>	<b>Deransart</b> Les cris de la rue <b>111</b>	Orlando – Sorge infesta una procilla <b>114</b>	<b>L</b>
Untitled Fragment for Strings <b>105</b>	<b>Dowland</b> Galliards – A Gallyard upon the Gallyard Before; The Battle Galliard <b>99</b>	Serse – me felice, ho smaritto; Del mio caro baco amabile <b>114</b>	<b>Lalo</b> Fantaisie norvégienne <b>81</b>
Variations <b>105</b>	<b>Ducol</b> Le cri <b>111</b>	Siroe, re di Persia – Overture; Se il mio paterno amore; Gelido in ogni vena <b>114</b>	Symphonie espagnole, Op 21 <b>81</b>
Violin Concerto <b>75</b>	<b>Duruflé</b> Requiem <b>D 129</b>	Tamerlano – Amor da guerra <b>114</b>	Violin Concerto, Op 20 <b>81</b>
<b>Bruckner</b>	Cello Concerto <b>122</b>	<b>Haydn</b> Complete Overtures <b>79</b>	<b>Lebeau</b> Les cloches du monastère <b>111</b>
Symphonies – Nos 3 & 4 <b>D 77</b>	The Golden Spinning-Wheel <b>D 79</b>	Keyboard Sonata No 62, HobXVII/6 <b>95</b>	<b>Ledoux</b> Cri de blog <b>111</b>
<b>Busnoys</b>	Symphony No 7 <b>D 79</b>	Sonata un piccolo divertimento: Variations, HobXVII/6 <b>95</b>	
Joye me fruit <b>111</b>	<b>C</b>	Symphonies – No 41; No 44; No 49 <b>81</b>	
Mon mignault musequin <b>111</b>	<b>Eccles/Bonporti</b> Mea culpa <b>D 128</b>	Symphonies – No 49; No 80 <b>81</b>	
<b>Byrd</b>	Sonata No 11 <b>91</b>	Symphony No 94, 'Surprise' <b>122</b>	
Ave maris stella <b>102</b>	<b>E</b>		
Gradualia – Propers for the Nativity of the Virgin; for the Annunciation of the Virgin; for the Assumption of the Virgin <b>102</b>	<b>Catalani</b> La Wally – I'll float into the distance <b>115</b>		
Memento, salutis auctor <b>102</b>	<b>Catalani</b> La Wally – Ne mai dunque avrò pace?...Ohime! <b>115</b>		
O gloria Domina <b>102</b>	<b>Eccles/Bonporti</b> Sonata No 11 <b>91</b>		
Quem terra, pontus aethera <b>102</b>	<b>Elgar</b> Enigma Variations <b>79, 122</b>		
Salve regina <b>102</b>			
Salve sola Dei genitrix <b>102</b>			
<b>Bartók</b>			
Violin Concerto No 2 <b>122</b>			
<b>Beethoven</b>			
Fidelio – Gott! Welch Dunkel hier! <b>117</b>			
Leonore Overture No 3 <b>125</b>			
Piano Concerto No 1 <b>101</b>			
Piano Concerto No 2 <b>74, 75, 101</b>			
Piano Concerto No 3 <b>74</b>			
Piano Concerto No 4 <b>D 128, 75</b>			
Piano Sonatas – Nos 1, 19 & 20 <b>101</b>			
Piano Sonata No 2 <b>97, 101</b>			
Piano Sonatas – Nos 3, 5 & 18 <b>101</b>			
Piano Sonatas – Nos 6; 26; 29, 'Hammerklavier' <b>101</b>			

Leoncavallo	Rausche leise, grünes Dach	105	Puccini	Deux Poèmes, Op 32	97	Verdelot	
La bohème – Musette svaria sulla bocca viva; Mimi Pinson la biondinetta	Reiselied	105	La bohème – Si, mi chiamano Mimì; Addio...Donde lieta	115	Nil majus superi vident		
115	Seltsam, Mutter, geht es mir	105	Manon Lescout – Sola perduta abbandonata	115	109		
Pagliacci – His eyes were flashing with anger; Through the air they soar; My fate is in your hands	String Quartet No 1, Op 12	91	La Rondine – Ore dolci e divine; Bevo al tuo fresco sorriso	115	Verdi		
115	String Quintet No 1, Op 18	91	Suor Angelica – Senza mamma	115	Messa da Requiem		
Zazà – Angieletto il tuo nome?	Symphony No 1, Op 11	89	Turandot – Tu che di gel cinta	115	120, ▶ 129		
Lieberson	Tanzt dem Schönen Mai entgegen	105	<b>R</b>		<b>Victoria</b>		
Ocean that has no West and no East	Three Preludes and Fugues, Op 37	95	<b>Rachmaninov</b>	Jouysance vous donneray	111	Requiem	
99	Warum sind denn die Rosen so blass?	105	Vocalise, Op 34 No 14	86	129		
Liszt	<b>Messiaen</b>		<b>Ravel</b>	La fricassée des cris de Paris	111	<b>Vivaldi</b>	
Benedictus and Offertorium, S381	Saint François d'Assise	91	Tzigane	86	Argippo, RV697 – Se lento		
Die Drei Zigeuner, S383	▶ 120	91	<b>Rawsthorne</b>	Concerto No 1 for Piano, Strings and Percussion	74	Bassoon Concertos – RV468; RV488	
Elegie No 1, S130	Il ballo delle ingrate	107	74	Hamlet – selection	85	86	
Elegie No 2, S131	Lamento d'Arianna	108	<b>Reger</b>	Symphonies – Nos 1 & 15	85	Cello Sonata No 5, RV40	
Epithalam, S129	Madrigals, Book 5 – Questi vaghi concenti; T'amo mia vita; Book 6 – Ohimè, dovè il mio ben?; Book 8 – Gira il nemico insidioso; Hor ch'el ciel e la terra	107	<b>Ricci</b>	25.X.1893...In memoriam PI	111	Chamber Concerto, RV100	
Grand Duo concertant, S128	Madrigals, Book 7 – Con che soavita	108	Tchaikovsky – No 2, 'Lullaby'	93	Concerto for Multiple Instruments		
Hungarian Rhapsody, S244 No 2	La mia turca	108	Ikon	93	Concerto for Oboe, Cello and Strings		
La lugubre gondola, S134	Ohimè ch'io cado	108	<b>Rossini</b>	Arabella – He's not the one who's right for me; I am very glad	116	Concertos for Strings – RV114; RV119; RV157	
Romance oubliée, S132	Perché se m'odiavi	108	Le cri du Bagnérais	111	Flute Concertos – RV432; RV438a		
<b>M</b>	Più lieto il guardo	108	<b>Rota</b>	Aus Italien	86	Flute Sonata, RV806	
Mahler	Scherzi musicali – Ecco di dolci raggi; Eri già tutta mia; Er è pur dunque vero; Maledetto sia l'aspetto; Quel sguardo sdegnosetto	108	Don Juan	85	Motet, 'Vos invito'		
Blumine	108	108	Don Quixote	85	Se fide quanto belle, RV749		
Das Lied von der Erde	La mia turca	108	<b>Rossini</b>	Violin Concerto, RV211	109	Violin Concerto	
104	Ohimè ch'io cado	108	Corrado d'Altamura – highlights	114	Violin Sonatas – RV798; RV810	109	
Symphonies – Nos 1-10	Perché se m'odiavi	108	<b>Rossini</b>	Arabella – He's not the one who's right for me; I am very glad	116	<b>W</b>	
▶ 129	Più lieto il guardo	108	Le cri du Bagnérais	111	<b>Wagner</b>		
Symphony No 10 – Adagio	Scherzi musicali – Ecco di dolci raggi; Eri già tutta mia; Er è pur dunque vero; Maledetto sia l'aspetto; Quel sguardo sdegnosetto	108	<b>Rota</b>	Aus Italien	85		
Totentfeier	108	108	Don Juan	85	Die Walküre – Winterstürme wichen dem Wonnemon		
What the Wild Flowers Tell Me	Corrado d'Altamura – highlights	114	Don Quixote	85	117		
<b>Martinú</b>	<b>Monteverdi</b>		<b>Rota</b>	Lohengrin – In ferner Land; Mein lieber Schwan!	117	Lohengrin – In ferner Land; Mein lieber Schwan!	
Bergerettes, H275	Il ballo delle ingrate	107	<b>Rutter</b>	Parsifal – Amfortas! Nur eine Waffe taugt	117	Parsifal – Amfortas! Nur eine Waffe taugt	
Cello Concerto No 1	Scherzi musicali – Zefiro torna	107	Requiem	129	Siegfried idyll		
Piano Trios – No 1, H193; No 2, H327; No 3, H322	Si dolce è'l tormento	107, 108	<b>S</b>	Tannhäuser – Overture; Venusberg	79	Tannhäuser – Overture; Venusberg	
81	Voglio di vita uscir	108	<b>Saint-Saëns</b>	Introduction and Rondo capriccioso	86	Träume	93
<b>Martucci</b>	<b>Monti</b>		<b>Sammartini/Berteau</b>	Sonata, Op 1a No 3	91	Wesendonck Lieder – No 5	93
Colore orientale, Op 44 No 3	Czárás	93	<b>Sampson</b>	Psallite felices	109	<b>T</b>	
Minuetto, Op 57 No 2	108	108	Quam pulcra est	109	<b>Tann</b>	Light from the Cliffs	
Momento musicale, Op 57 No 3	Die Zauberflöte – Dies Bildnis ist bezaubernd schön; Die Weisheitslehre dieser Knaben...	108	Salve radix	109	<b>Tavener</b>	99	
Novelletta, Op 82 No 2	Ave verum corpus, K618	108	<b>Sarasate</b>	Zigeunerweisen, Op 20	86	<b>Tchaikovsky, PI</b>	93
Piano Concerto No 2	Die Zauberflöte – Dies Bildnis ist bezaubernd schön; Die Weisheitslehre dieser Knaben...	108	<b>Schubert</b>	Alfonso und Estrella – Schon, wenn es beginnt zu tagen	117	Concert Fantasy	122
Serenata, Op 57 No 1	Exsultate, jubilate, K165	108	<b>Sarasate</b>	Fierrabras – Was quälst du mich, O Missgeschick!	117	Hamlet Overture	122
<b>Mascagni</b>	Mass No 17, 'Coronation'	108	<b>Schumann</b>	Impromptus, D899 No 2; D935 No 2	97	Orchestral Suite No 4 – Thème and Variations	122
Iris – Un di (ero piccina)	Piano Concerto No 27	125	<b>Sarasate</b>	Moment musical, D780 No 1	97	The Queen of Spades – You need not close the windows just yet; It's nearly midnight now	116
Lodoletta – Ah il suo nome	Requiem	129	<b>Schumann</b>	Piano Sonatas – Nos 16 & 17	97	The Seasons – Nos 6, 11 & 12	97
<b>Massenet</b>	Symphony No 29	125	<b>Sarasate</b>	Symphony No 8, 'Unfinished'	125	Sérénade mélancolique	125
Thaïs – Méditation	Vesperae solennes de confessore	108	<b>Schumann</b>	Symphony No 9	122	Symphony No 4	122, 125
86	<b>Musgrave</b>		<b>Schumann</b>	Violin Concerto	125	Symphonies – Nos 5 & 6	122
<b>Mendelssohn</b>	Songs for a Winter's Evening	83	<b>Tchaikovsky, B</b>	Four Josef Brodsky Poems	109	Violin Concerto	125
Abschied, 'Es wehn die Wolken über Meer'	Turbulent Landscapes	83	<b>Tchaikovsky, B</b>	From Kipling	109	<b>Tchaikovsky, B</b>	93
Allegro in B flat	Two's Company	83	<b>Tcherepnin</b>	Lyrics of Pushkin	109	Four Josef Brodsky Poems	109
Allegro, Chorale and Fugue	Two's Company	83	<b>Tcherepnin</b>	Trio	109	From Kipling	109
Am Seegesad	N	99	<b>Terradellas</b>	Two Mikhail Lermontov Poems	109	Lyrics of Pushkin	109
Andante and Variations in D	Novač	99	<b>Terradellas</b>	Two Pieces for balalaika and piano	109	Trio	109
Andante con moto in G	Capriccio for Cello and Orchestra	78	<b>Tcherepnin</b>	Five Lieder and Gesänge, Op 127 – Nos 2 & 3	108	Two Pieces for balalaika and piano	109
Andante in D	O	99	<b>Tcherepnin</b>	Humoreske, Op 20	97	Five Lieder and Gesänge, Op 127 – Nos 2 & 3	108
Andante in F	d'Orléans	99	<b>Tcherepnin</b>	In der Fremde	93	Humoreske, Op 20	97
Der Verlassene	A volte	99	<b>Tcherepnin</b>	Liederkreis, Op 24	108	In der Fremde	93
Der Wasserfall	P	99	<b>Tcherepnin</b>	Myrthen, Op 25	108	Liederkreis, Op 24	108
Die Nachtigall	Párt	99	<b>Tcherepnin</b>	Romanzen und Balladen III, Op 53 – Nos 3, 4 & 5	108	Myrthen, Op 25	108
Durch Fichten am Hügel	Darf ich...	128	<b>Tcherepnin</b>	Symphony No 3, 'Rhenish'	122	Romanzen und Balladen III, Op 53 – Nos 3, 4 & 5	108
Erinnerung	Da pacem Domine	93	<b>Tcherepnin</b>	Tragödie, Op 64 No 3	108	Symphony No 3, 'Rhenish'	122
Faunenklage	Hymn to a Great City	93	<b>Tcherepnin</b>	Vier Gesänge, Op 142 – Nos 2 & 4	108	Tragödie, Op 64 No 3	108
Four Songs – Der Tag; Reiterlied; Abschied; Der Bettler	Violin Sonatas – Nos 1 & 2	105	<b>Tcherepnin</b>	Violin Sonatas – Nos 1 & 2	93	Vier Gesänge, Op 142 – Nos 2 & 4	108
105	Widmung	93	<b>Tcherepnin</b>	Widmung	93	Violin Sonatas – Nos 1 & 2	93
Glosses 'Mitleidsworte,' Trostesgründe'	Perrichon	105	<b>Scotto</b>	Le cri du polu	111	Widmung	93
105	Corant (Le Testament)	99	<b>Scriabin</b>	Albumblatt, Op 58	97	<b>Scotto</b>	Le cri du polu
Gruss, 'O könnt' ich zu dir fliegen'	Prokofiev	89	<b>Scriabin</b>	Deux Danzes, Op 73	97	<b>Scotto</b>	Le cri du polu
105	Symphony No 1, 'Classical'	122	<b>Scriabin</b>	Deux Poèmes, Op 32	97	<b>Scotto</b>	Le cri du polu
Hüt dich	Symphony-Concerto	78	<b>Scriabin</b>	Fantasy, Op 28	97	<b>Scotto</b>	Le cri du polu
Ich denke dein, wenn durch den Hain	String Quartet No 1, Op 12	91	<b>Scriabin</b>	Poème satanique, Op 36	97	<b>Scotto</b>	Le cri du polu
105	String Quintet No 1, Op 18	91	<b>Scriabin</b>	Poème tragique, Op 34	97	<b>Scotto</b>	Le cri du polu
Lieder, Op 8 – Nos 7, 8 & 11	Symphony No 1, Op 11	89	<b>Scriabin</b>	Poème, Op 41	97	<b>Scotto</b>	Le cri du polu
105	String Quintet No 1, Op 18	91	<b>Scriabin</b>	Polonaise, Op 21	97	<b>Scotto</b>	Le cri du polu
Menuetto	Symphony No 1, Op 11	89	<b>Scriabin</b>	Trois Morceaux, Op 52	97	<b>Scotto</b>	Le cri du polu
Nachspiel in D	Symphony No 1, Op 11	95	<b>Scriabin</b>	Vers la flamme, Op 72	97	<b>Scotto</b>	Le cri du polu
Octet, Op 20 (arr pf duet)	Symphony No 1, Op 11	95	<b>Scriabin</b>	Waltzes – Op 1; Op 38; in D flat	97	<b>Scotto</b>	Le cri du polu
Organ Sonatas, Op 65	Symphony No 1, Op 11	95	<b>Scriabin</b>	Deux Poèmes, Op 32	97	<b>Scotto</b>	Le cri du polu
Passacaglia in C minor	Symphony No 1, Op 11	95	<b>Scriabin</b>	Fantasy, Op 28	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Poème satanique, Op 36	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Poème tragique, Op 34	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Poème, Op 41	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Polonaise, Op 21	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Trois Morceaux, Op 52	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Vers la flamme, Op 72	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Waltzes – Op 1; Op 38; in D flat	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Deux Poèmes, Op 32	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Fantasy, Op 28	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Poème satanique, Op 36	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Poème tragique, Op 34	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Poème, Op 41	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Polonaise, Op 21	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Trois Morceaux, Op 52	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Vers la flamme, Op 72	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Waltzes – Op 1; Op 38; in D flat	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Deux Poèmes, Op 32	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Fantasy, Op 28	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Poème satanique, Op 36	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Poème tragique, Op 34	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Poème, Op 41	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Polonaise, Op 21	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Trois Morceaux, Op 52	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Vers la flamme, Op 72	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Waltzes – Op 1; Op 38; in D flat	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Deux Poèmes, Op 32	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Fantasy, Op 28	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Poème satanique, Op 36	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Poème tragique, Op 34	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Poème, Op 41	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Polonaise, Op 21	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Trois Morceaux, Op 52	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Vers la flamme, Op 72	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Waltzes – Op 1; Op 38; in D flat	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Deux Poèmes, Op 32	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Fantasy, Op 28	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Poème satanique, Op 36	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Poème tragique, Op 34	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Poème, Op 41	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Polonaise, Op 21	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Trois Morceaux, Op 52	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Vers la flamme, Op 72	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Waltzes – Op 1; Op 38; in D flat	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Deux Poèmes, Op 32	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Fantasy, Op 28	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Poème satanique, Op 36	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Poème tragique, Op 34	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Poème, Op 41	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Polonaise, Op 21	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Trois Morceaux, Op 52	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Vers la flamme, Op 72	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Waltzes – Op 1; Op 38; in D flat	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Deux Poèmes, Op 32	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Fantasy, Op 28	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Poème satanique, Op 36	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Poème tragique, Op 34	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Poème, Op 41	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Polonaise, Op 21	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Trois Morceaux, Op 52	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Vers la flamme, Op 72	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Waltzes – Op 1; Op 38; in D flat	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Deux Poèmes, Op 32	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Fantasy, Op 28	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Poème satanique, Op 36	97	<b>Scotto</b>	Le cri du polu
			<b>Scriabin</b>	Poème tragique, Op 34	97	<b>Scotto</b>	Le cri du polu
</							

# My music

KEVIN SPENCER



I've always had a healthy respect for classical music and a desire to hear it and learn from it

## Sting

The multi million-selling artist on how the barriers are tumbling between genres

**L**uckily I was educated by the BBC, when there was only the Light Programme and Radio 3, so you'd hear the *1812* Overture next to Kathy Kirby next to The Beatles – so you got the feeling that music was all one thing. Nowadays kids can listen to the same kind of thing all day – blues, heavy metal, reggae, classical music. It's all separate, ghettoised and I'm not sure how healthy that is.

My feeling is that music is a common language – obviously there's a difference between a folksong and Rachmaninov's Third Piano Concerto in terms of skill and application, but they use the same building blocks, so I've always had a healthy respect for classical music, and a desire to hear it and a desire to learn from it. I think that just by playing a Bach Prelude on, say, the guitar, you're sitting with the composer, you're seeing him make decisions. And with Bach you're sitting with a master – and of course you learn something! I can't say exactly what I've learnt (I can tell you what I've ripped off!) but that's what learning is. All composers steal from other composers. Bach is my

favourite composer. People say he's emotionless but I can't understand that. I find him incredibly emotional – the Solo Violin Sonatas and the Cello Suites I just can't get enough of. I love them. It's the beauty of mathematics, which I don't find cold at all, I find it fascinating. It's architecture in sound.

More and more I feel the barriers are coming down between classical musicians and pop or jazz musicians. We've all been educated in the same kind of way. I had Daniel Hope on my latest album and he's a concert violinist but he knows as much about pop music as I do. And having a foot in both camps really reinforces the fact that it is a common language. I just did a concert in Chicago with the Chicago Symphony, an hour and a half of my own songs in arrangements for orchestra. There are obviously differences and problems. One is volume – they're so loud, the brass in particular! And

the way we count time – symphonic time is very open-ended and expansive; it flows like the ocean. Pop music is very strict tempo, very metronomic. I kept watching the conductor and thinking "Where is '1'?", and it seems to be after he's hit the floor! So that was confusing.

I know what an incredible amount of effort it takes to write a symphony, but when you make an album – an hour, an hour and a half's worth of music – you do have a larger form in your head. The way you select songs, the way they move from one to the next, key centres and so on. So it definitely rubs off on you.

That experiment with the Chicago Symphony was very interesting – and I'm going to repeat it with the Philadelphia Orchestra in January. It's an interesting field and I suppose orchestras are keen to get people like me to work with them because it widens their demographic. The symphonic

audience is getting older, so I think it's important to broaden things without diluting what they do. To bring in a different kind of sensibility: that's the way art thrives and survives.

The *Twin Spirits* project [based on the letters of Robert and Clara Schumann, now on DVD] came about through our neighbour June Chichester who raises funds for the Royal Opera House. The mission is to try and bring all levels of society into the Opera House – it's always being accused of being elitist, and there's some truth to that. But opera means work. And here in Britain we don't produce very much but we do produce art, opera, music. So all levels of the community should be involved, whether it's dress-making, set-making and so the funds are used for that side of things.

The last opera I saw was Birtwistle's *The Minotaur* which I loved and the one before that was *The Magic Flute* – so the full gamut!

**The DVD of 'Twin Spirits' with Sting, Trudie Styler, Simon Keenlyside, Rebecca Evans and others is reviewed on page 121**

### THE MUSIC I COULDN'T LIVE WITHOUT...



**Bach's Solo Violin Sonatas and Partitas**  
"I have learnt so much from Bach and from these truly incredible works. They're endlessly fascinating."

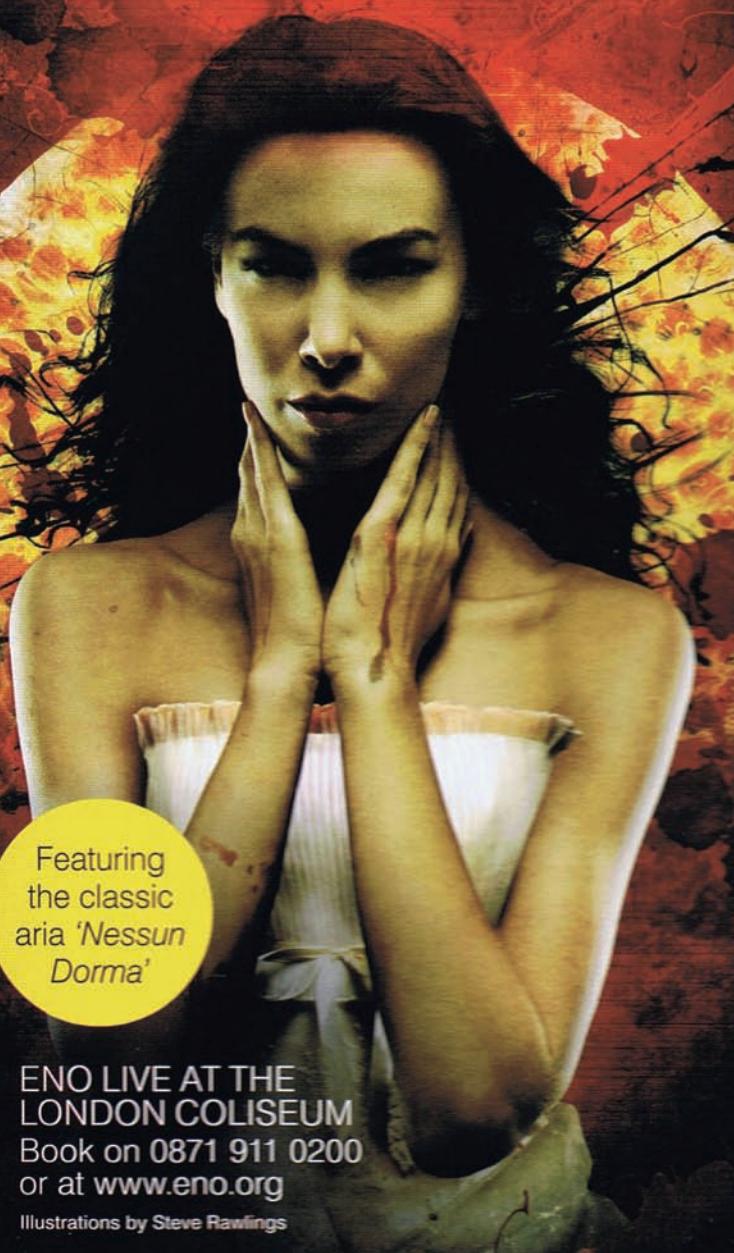
EN  
O

# TURANDOT

RUPERT GOOLD's  
new production of Puccini's  
epic masterpiece

Conducted by  
EDWARD GARDNER

8 Oct – 12 Dec  
14 performances only



Featuring  
the classic  
aria 'Nessun  
Dorma'

ENO LIVE AT THE  
LONDON COLISEUM  
Book on 0871 911 0200  
or at [www.eno.org](http://www.eno.org)

Illustrations by Steve Rawlings

BRITTON's

# The Turn of the Screw

Henry James's ghost  
story in DAVID McVICAR's  
award-winning production

A co-production with the  
MARIINSKY (KIROV) THEATRE

Conducted by  
SIR CHARLES MACKERRAS

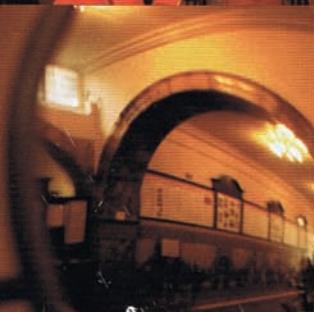
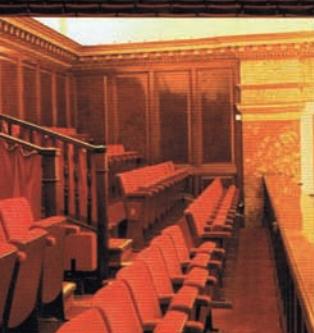
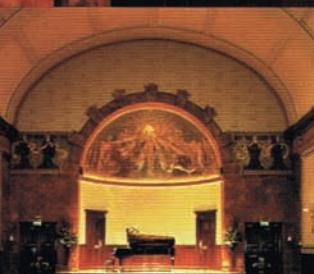
22 Oct – 9 Nov  
6 performances only



WIGMORE



HALL



WIGMORE SERIES  
**20092010**

# EXPERIENCE THE EXCEPTIONAL

Over 150 events this season including concerts by ...  
**Dmitri Hvorostovsky** | **David Daniels** | **Joshua Bell**  
**Leif Ove Andsnes** | **Steven Isserlis** | **Thomas Adès**  
**Iestyn Davies** | **Matthias Goerne** | **András Schiff**  
**Ian Bostridge** | **Mark Padmore** | **Hagen Quartet**  
**Ton Koopman** | **Christine Brewer** | **Piotr Anderszewski**  
**Joyce DiDonato** | **The English Concert** | **Paul Lewis**  
**Simon Keenlyside** | **Sara Mingardo** | **Quatuor Ebène**  
**Anna Caterina Antonacci** | **Till Fellner** | **Alice Coote**  
**Florestan Trio** | **Brad Mehldau** | **Julia Fischer**  
**Thomas Quasthoff** | **Angelika Kirchschlager**  
**Nash Ensemble** | **Jerusalem Quartet** | **Michael Collins**  
**Belcea Quartet** | **Academy of Ancient Music** | **Truls Mørk**  
... and many more of the world's leading musicians

**ALL CONCERTS UP UNTIL DECEMBER 09 ARE ON SALE NOW**

January to March 2010 concerts will open for public booking on 2 November  
and April to July 2010 concerts on 2 February

**WIGMORE HALL – CENTRE STAGE  
FOR CHAMBER MUSIC AND SONG**

For full details and to book online visit [www.wigmore-hall.org.uk](http://www.wigmore-hall.org.uk)  
or call the Box Office on 020 7935 2141 for a brochure